

6165

A
COLLECTION
OF
DESIGNS
IN
ARCHITECTURE,

CONTAINING
New PLANS and ELEVATIONS of HOUSES,
FOR GENERAL USE.

WITH
A great Variety of SECTIONS of ROOMS; from a
common Room, to the most grand and magnificent.

THEIR
DECORATIONS, viz. BASES, SUBBASES, ARCHITRAVES, FREEZES,
and CORNICES, properly enriched with Foliages, Frets and Flowers,
in a New and Grand Taste.

WITH
MARGINS and MOULDINGS for the PANELLING. All large enough for Practice.

To which are added,

Curious DESIGNS of STONE and TIMBER BRIDGES,
Extending from Twenty Feet to Two Hundred and Twenty, in One Arch.
Likewise some SCREENS and PAVILIONS.

IN TWO VOLUMES.
Each containing Sixty PLATES, curiously engraved on Copper.

By ABRAHAM SWAN, ARCHITECT.

VOL. I.

LONDON:

Printed for and sold by the AUTHOR, near the *George* in *Portland Street*, *Cavendish Square*;
by Mr. MADDOWS, over-against the *Royal-Exchange*; Messrs. HITCH and HAWES,
in *Paternoster Row*; H. PIRRS and Partner at the *Bible and Crown*, in *High Holborn*.
M.D.CCLVII.



DESLIGN
COTTEGLION



THE

P R E F A C E.

AFTER more than *Thirty* Years Application to, and Experience in, the Theory and Practice of *Architecture*, I am encouraged to offer the following *Designs* to the Public, from the favourable Reception which Works of this Kind have generally met with of late Years.

I observe the *Designs* which have been published by others, have, for the most part, been *grand* and *pompous*; which, though they may be excellent in their Kind, will but seldom come into Use, as being only proper for very large Buildings.

But as there are more Gentlemen of moderate Fortunes than of great Estates who may be inclined to build Houses, I suppose some *less expensive Designs* may be acceptable to the Public, as being of more general Use, such as will be found in several of the following *Plates*; while yet in others of them (especially in the second Book) I have endeavoured to accommodate the *Great* and *Noble* with

with *Designs*, that may be suitable to their Taste and Fortune: and if the Hints which I have here given may be improved by some better Genius, in forming better *Designs* than any of these, I shall sincerely rejoice in it.

I have endeavoured all along to form such *Designs* as are capable of receiving good *Decorations*; for if the original *Design* be bad, superadded Ornaments will make the whole to appear rather awkward than graceful, like a Clown in a laced Waistcoat. And here let me hint a Caution to less experienced Artists, viz. not to overload any *Design* with *Ornaments*; for by that Means the best *Design* may be quite defigured: A Multitude of Ornaments stuck on, as we sometimes see, without Meaning, breeds nothing but Confusion, and the Beauty of each Individual is lost in the Crowd: Therefore in disposing of Decorations either on the *Outside* or *Inside* of a Building there must be sufficient Spaces left *plain*, without any Ornament, that so the Ornaments in proper Places may be the more conspicuous and may have their desired Effect.

The closer we keep to the Rules of the ancient *Grecian Orders*, viz. the *Doric*, the *Ionic* and the *Corinthian* in decorating the Outside of our Buildings, the more grand is their Appearance, and, generally speaking, every Eye is the better pleased. The *Cornices* and *Architraves* in those several Orders are capable of receiving fine Incrichments, and their *Friezes* beautiful Figures.

THE PREFACE.

V

liages. We see that in small *Porticos*, two Columns only, if they are brought out from the Wall, and Pillasters behind them, have a fine Effect; but how much more is the Eye struck and delighted with a proper Arrangement of Columns, of just Proportion, in large Buildings.

There is one very common Ornament of *Mouldings* which I shall here take some particular Notice of, on Account of its Name, *viz.* that which is commonly called *Eggs and Anchors*. Though some of the greatest Masters of Architecture as *Palladio*, *Scamozzi*, and *Vignola*, have generally enriched their *Ovoles* with it, yet I have known some Gentlemen forbid it their Houses, being displeased with its Name, and supposing it to represent an unnatural Mixture or Combination of Things which have no Relation to one another, *viz.* *Eggs* and *Anchors*: But I would hope to remove their Prejudice against this gracefull Ornament by informing them, that in some ancient Fabricks it plainly appears to be *Nuts in Husks*; in some the *Husks* are omitted, perhaps on Account of the Expence in Carving; in others they are *Nuts* and *Husks* interchangeably. I have shewed the first Sort upon a *Ovolo* in the *Fifty-eighth Plate* of this Book, and I have, in some Measure, copied the third Sort upon an *Ovolo* in a *dentil Bedmould* to the *Corinthian Order* in my former Book. I would therefore propose to change that unnatural Name of *Eggs* and *Anchors*, into the much more proper and true Name, of *Nuts* and *Husks*.

B

So

So great is my Love to the Science of Architecture and so earnest my Desire of promoting the Knowledge and Practice of it, especially in my own Country, that if this Work of mine may be conducive thereunto, I can be well satisfied to give all the Time and the Pains which the *Designing* and *Drawing* has cost me, without any other Recompence. And indeed that I have had little View to my own Profit may appear from the Price of my former Book*, as well as this. And here I cannot but make a grateful Acknowledgment to the Public* for their favourable Reception of that my first Work, as appears by the Number of Copies which have been fold.

I have been grieved to hear some Foreigners reproach my Country with the *Declension of Arts and Sciences* among us, while it is said they are *improving* in other Nations. I must own this has been some Motive with me to take more Pains in the following Work than perhaps I should otherwise have done, in order to contribute, what lies in my Power, to wipe off that Reproach, for such I hope it is: And I most heartily wish that all Persons would strive to excell in their several Professions and Employments, and then I doubt not but it would appear that *England* is blest with as happy Geniuses as any Nation under Heaven. I hope the Plates are sufficiently plain and exprefs, so that I need not use many Words in explaining them.

* The *British Architect*, in which are 60 Folio Copper Plates, Price 13 Shillings.



A

COLLECTION OF DESIGNS, &c.

PLATE I. Is a Design for a House of *four* Rooms upon a Floor, with *two* Stair-cases. The *Best Stairs* are carried up in the Center of the *Back Front*; the *Back Stairs* go up in the *Passage* by which the Servants enter the House.

In the following Plans you will find the *Stair-cases* placed in every Part of the House, in order to render these Designs more generally useful; since different Spots of Ground, on which Houses are built, may require that *Stair-cases* should be differently placed, on Account of *Prospects* and for divers other Conveniences.

PLATE II. A Design for a House of *four* Rooms on a Floor with but *one* Stair-case. The best Room is 22 Feet by 18. The Hall in the Back Front 26 Feet by 14.

B 2

All

All the Rooms in this House are *private*, that is there is a Way into each of them without passing through any other Room; which is a Circumstance that should always be attended to in laying out and disposing the Rooms of a House.

I have put but one Window in each Wing of this House, for the Sake of Variety, and the better to suit every Taste; but another Window may easily be added by those who like it better. And if the same *Dressings* are continued, no material Alteration will be thereby made in the Design, and perhaps the little that will be made may be for the better.

PLATE III. A Design for a House of *five* Rooms upon a Floor with *two* Stair-cases. The Hall is 26 Feet by 17. The best Room 26 Feet by 21.

PLATE IV. A Design for a House of *four* Rooms upon a Floor with *two* Stair-cases. The Hall is 29 Feet by 18. The best Room 29 by 20.

PLATE V. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cases. The Hall is 24 Feet by 23. The best Room 27 by 22.

PLATE VI. A Design for a House of *five* Rooms upon a Floor, with *two* dressing Rooms and *two* Stair-cases. The Hall is 21 Feet square. The *Saloon* or best Room is 36 Feet by 20.

PLATE VII. A Design for a House of *three* Rooms upon a Floor, with *one* Dressing Room and *one* Stair-case. The Stairs go up in a small Hall. The best Room is 28 Feet by 20.

PLATE VIII. A Design for a House of *six* Rooms upon a Floor, *two* Dressing Rooms and *two* Staircases. The Hall 26 Feet by 20. The best Room 26 Feet square.

PLATE

PLATE IX. A Design for a House of *four* Rooms upon a Floor with *one* Dressing Room and *two* Stair-cases. The Hall is 29 Feet by 15. The best Room 25 by 21.

PLATE X. A Design for a House of *six* Rooms upon a Floor, with *two* Stair-cases. The Hall 28 Feet by 21, best Room 28 by 27. This House has *one* Window in each Wing in the Fore-front, *two* in the Back-front; so that a Person may choose which he likes best.

PLATE XI. A Design for a House of *four* Rooms upon a Floor, with *two* Stair-cases. The best Room is 22 Feet by 18.

PLATE XII. A Design for a House of *four* Rooms upon a Floor and one Dressing-Room, with *two* Stair-cases. The best Room 22 Feet by 18.

PLATE XIII. A Design for a House of *four* Rooms upon a Floor and *two* Stair-cases. The best Room is 29 Feet by 18.

PLATE XIV. A Design for a House of *six* Rooms upon a Floor with *two* Stair-cases. The Hall 26 Feet by 15. The best Room is 26 by 24.

PLATE XV. A Design for a House of *five* Rooms upon a Floor, with *one* Stair-case. The best Room is 26 by 17.

PLATE XVI. A Design for a House of *five* Rooms upon a Floor with *two* Stair-cases. The Hall is 20 Feet square. The Saloon is 30 Feet by 24. In the Front of this House is a *Doric Portico*, with two *Columns* brought out from the Wall. There might be *two more* upon the two first *Pedestals*, and also *two more* before them, at such a Distance as that a Coach may drive between them; so that Persons might light out of the Coach and go into the House, without being exposed to the Weather.

PLATE XVII. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cafes, which both go up in the Hall. The best Room is 32 Feet by 26.

PLATE XVIII. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cafes. The Hall is 24 Feet by 17. The best Room is 24 by 21. This House has a Portico of the *Ionic* Order, with four Columns in Front.

PLATE XIX. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cafes. The Hall is 16 Feet by 19 with 6 *Niches* in it. The Saloon is 28 Feet by 22. In the Front is an *Ionic* Portico, with two Columns only.

PLATE XX. A Design for a House of *four* Rooms upon a Floor, and a Dressing-Room, with one Stair-cafe. In the Entrance of the House is an *Archade*, from which you enter into a Room of 34 Feet by 24.

PLATE XXI. A Design for a House of *six* Rooms upon a Floor, with *two* Stair-cafes. The Hall is 21 Feet by 20. The best Room 28 by 23.

PLATE XXII. A Design for a House of *seven* Rooms upon a Floor, and a Dressing Room, with *two* Stair-cafes. The Hall is 36 Feet by 21. The Saloon is 36 by 31. The principal Story of this House is *Rustic*, the second Story is dress'd with *Pilasters* of the *Ionic* Order.

PLATE XXIII. A Design for a House of *seven* Rooms upon a Floor with *two* Stair-cafes. The back Stair-cafe goes down into the *Basement Story*. The Portico has four Columns in Front of the *Corinthian* Order: From hence you enter into a Hall 28 Feet by 21. The Saloon is 28 Feet square, from which you pass into a Room, or Gallery, of 50 Feet by 20.

The

(5)

The Spaces betwixt the Windows should be as near the Proportion exprell'd in this Plan as the Rooms will admit, viz. as 3 to 2, that is, suppose the Windows are *four Feet* wide, the Space betwixt them should be *six Feet* at least; for they had better be more than less, except where the windows are not *dressed*; for then it will not be disagreeable if they are somewhat narrower.

PLATE XXIV. Two *Bases* and four *Surbases* for common Rooms.

PLATE XXV. Four *Bases* and four *Surbases* for common Rooms.

PLATE XXVI. Two *Bases*, one inriched with a *Fret*, the other with a *Scroll*, and two *Surbases* with *Frets*.

PLATE XXVII. Two *Bases* and two *Surbases* inriched with *Frets*.

PLATE XXVIII. Two *Bases* inriched with *Frets*, and two *Surbases*, one with a *Fret*, the other with a *Scroll*. The *Scroll* to the Left-hand turns one fourth more than that in the *Surbase*, and that upon the right turns one fourth more than that upon the left.

PLATE XXIX. A *Base* with a *Fret*. A *Surbase* with a *Fret* and *Flower*.

PLATE XXX. A *Base* with a *Fret*. A *Surbase* with a *Fret* and *Flower*.

PLATE XXXI. A *Base* inriched with a *Fret* and *Scroll*, the *Surbase* with a *Fret* and *Flower*. This Method is new, and much more beautiful than continued regular *Frets*.

PLATE

PLATE XXXII. To the Left-hand is a *Base* with a *Fret*, over it is a *Surbase* with a *Scroll*. To the Right-hand is a *Base* with a *Galofs* and *Flower*, and a *Surbase* over it with a *Fret* and *Flower*.

PLATE XXXIII. To the Left-hand is a *Base* with a *Galofs Fret*, and over it a *Surbase* with a common *Fret*. To the Right-hand is a *Base* with a common *Fret*, and over it a *Surbase* with a *Swelling Freeze* inriched. This I think must needs have a very good Effect.

PLATE XXXIV. A *Base* inriched with a *Fret* and *Flower*. The *Surbase* inriched with a *Scroll* and *Flower*. Here both *Ogees* are inriched, and both the *Base* and *Surbase* join the *Dado* with Mouldings alike.

PLATE XXXV. A *Base* inriched with a *Scroll* and *Leaf*. The *Surbase* with a *Fret* and *Flower*. The two *Ogees* join the *Dado* alike.

PLATE XXXVI. A *Base* with a *Torus* inriched with *Leaves*, incloud by two *Ogees*, which are equal in Projection: The *Surbase* inriched with a *Scroll* and *Leaf*: The two *Cavettos* are inriched and join the *Dado* alike.

PLATE XXXVII. A *Base* with a *Torus* beautifully inriched; over it a *Fret* and *Affragal* inriched with *Ribbands* and *Flowers*. A *Surbase* with a *Scroll*, the Mouldings inriched. *N.B.* In a lower Room both the *Affragals* may be omitted.

PLATE XXXVIII. A rich and grand *Surbase*.

PLATE XXXIX. Another rich and grand *Surbase*.

PLATE

PLATE XL. A *Base* with a *Fret* and *Flower*. A *Surbase* with a different *Fret* and *Flower*. The Mouldings are highly enriched.

PLATE XLI A very rich *Base* and *Surbase*.

PLATE XLII. A *Base* enriched with a *Fret* and *Flower*. A *Surbase* enriched with a *Fret* and *Flower* of a different Kind. The *Cavettos* in both are highly enriched, as is also the *Ogee*, which caps the *Surbase*, with *five leaved Grays* and *Flowers*.

PLATE XLIII. A *Base* and *Surbase* both highly enriched with *Frets* and *Flowers* of different Kinds: The *Cavettos* are also very rich.

I suppose I have now given a sufficient Variety of *Bases* and *Surbases*. I shall next proceed to *Cornices*.

PLATE XLIV. Two common *Cornices*.

PLATE XLV. Two common *Cornices* different from the former.

PLATE XLVI. An *Arbitraue*, *Freeze* and *Cornice*, the Whole regulated by the Divisions set upon the *Arbitraue*.

PLATE XLVII. Two *Cornices*.

PLATE XLVIII. Two *Cornices*. The short curved Line under each *Fret* denotes Part of a *swelling Freeze*. The Measures are regulated as in the foregoing Plate.

PLATE XLIX. Two different *Cornices*.

D

PLATE

PLATE L. Two Cornices: The uppermost has a *Fret* and *Flower* over the *Freeze*.

PLATE LI. Two Cornices: In the lower one the *Fascia* is cut into *Dentils*, in the uppermost it is enriched with a *Fret*.

PLATE LII. Two Cornices, both enriched with *Frets*.

PLATE LIII. A Cornice with a *Truss* at the End of the *Freeze*. To the Right-hand is a *Profile* of a *Truss* the other Way.

PLATE LIV. A Cornice and two different *Trusses*: Instead of a *Dentil* in the Bedmould is a *Scroll* and a *Flower*.

PLATE LV. A Cornice and *Profile* of a *Truss*, whose Width in Front must be equal to the Height.

PLATE LVI. A Cornice with a *Truss* at the End of the *Freeze*: The Branch of Leave on the Outside lies upon the Thickness of the *Truss*.

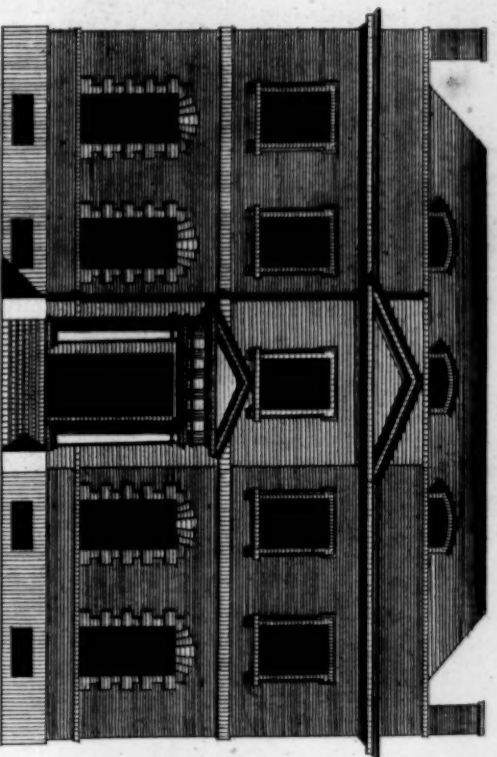
PLATE LVII. A Cornice and *Truss*. Here the Projection of the Cornice and *Truss* are equal.

PLATE LVIII. An *Architrave*, *Freeze* and Cornice. I think a *Bedmould* of this kind must have a better Effect over a *swelling Freeze* than what we generally find in *Bedmoulds*. The *Ovolo* in the *Architrave* is enriched with a Nut in its *Husk*, and a *Flower* between each *Nut*. This cannot fail of being a very beautiful Inrichment.

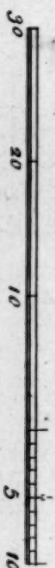
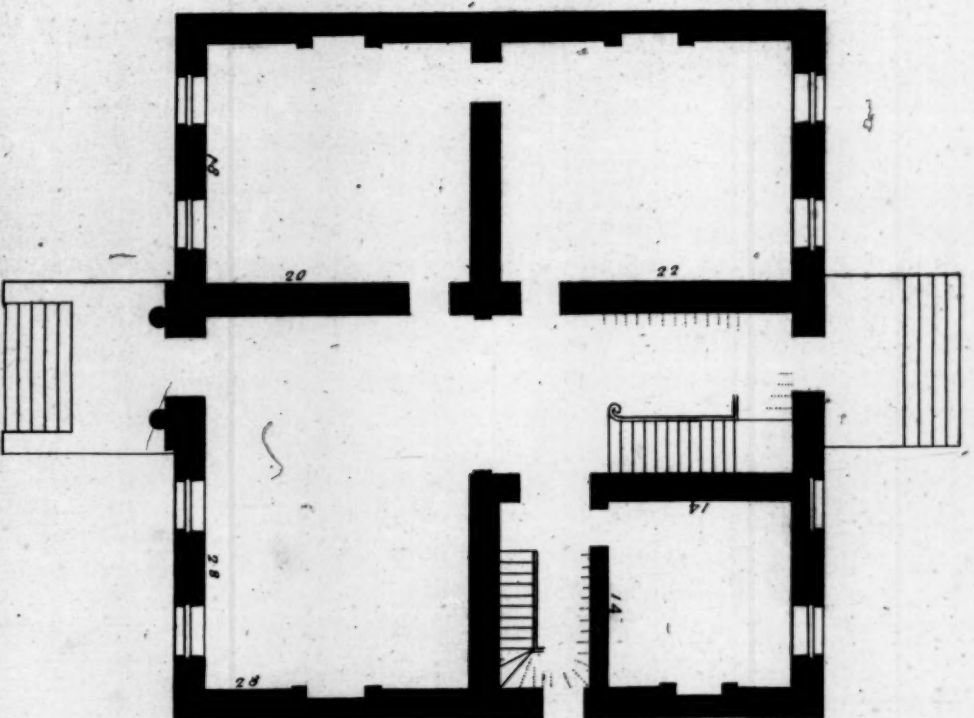
PLATE LIX. A Cornice, *Freeze*, and Part of the *Architrave* highly inriched.

PLATE LX. Another rich *Architrave*, *Freeze*, and Cornice.



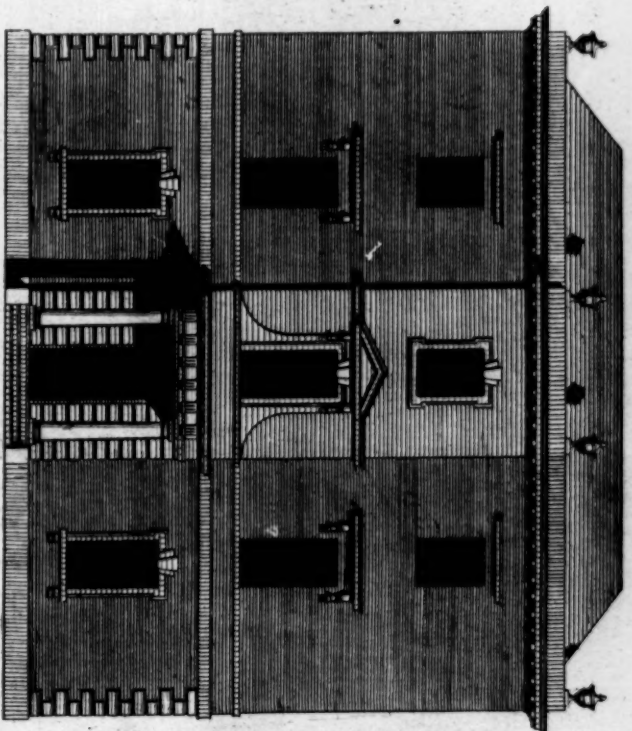


Pl. 1.

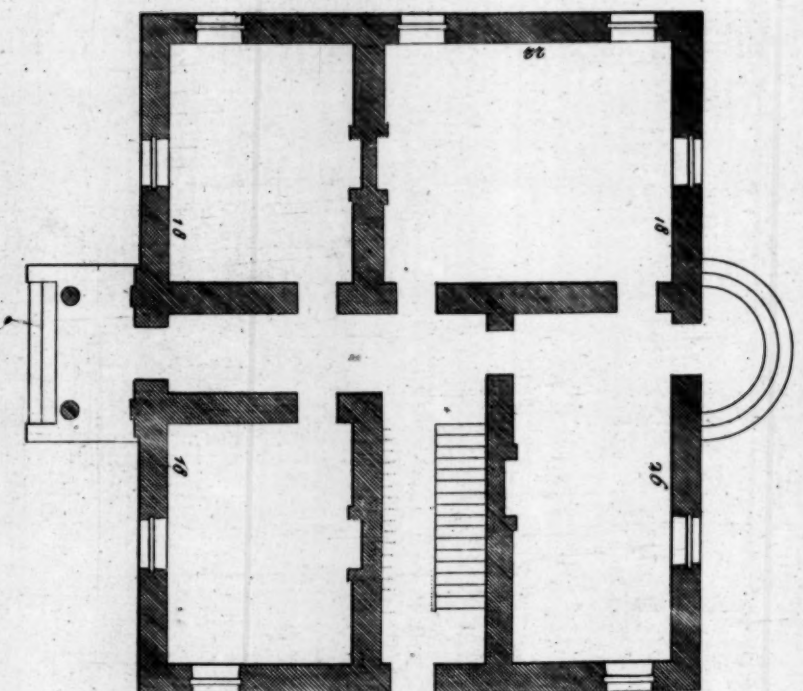


Architect's Office, No. 10, West 18th St. N. Y. City. 1875. J. Addison Smith



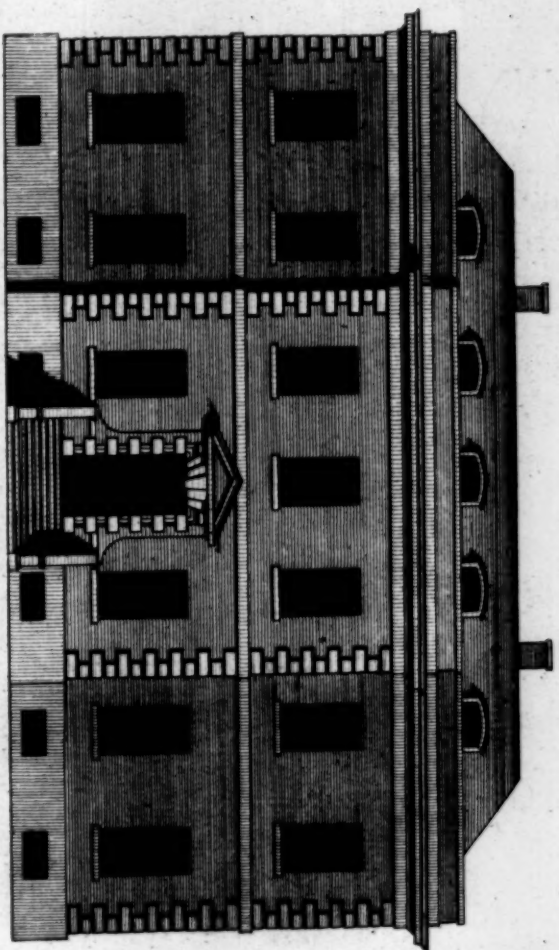


Pl. 2.

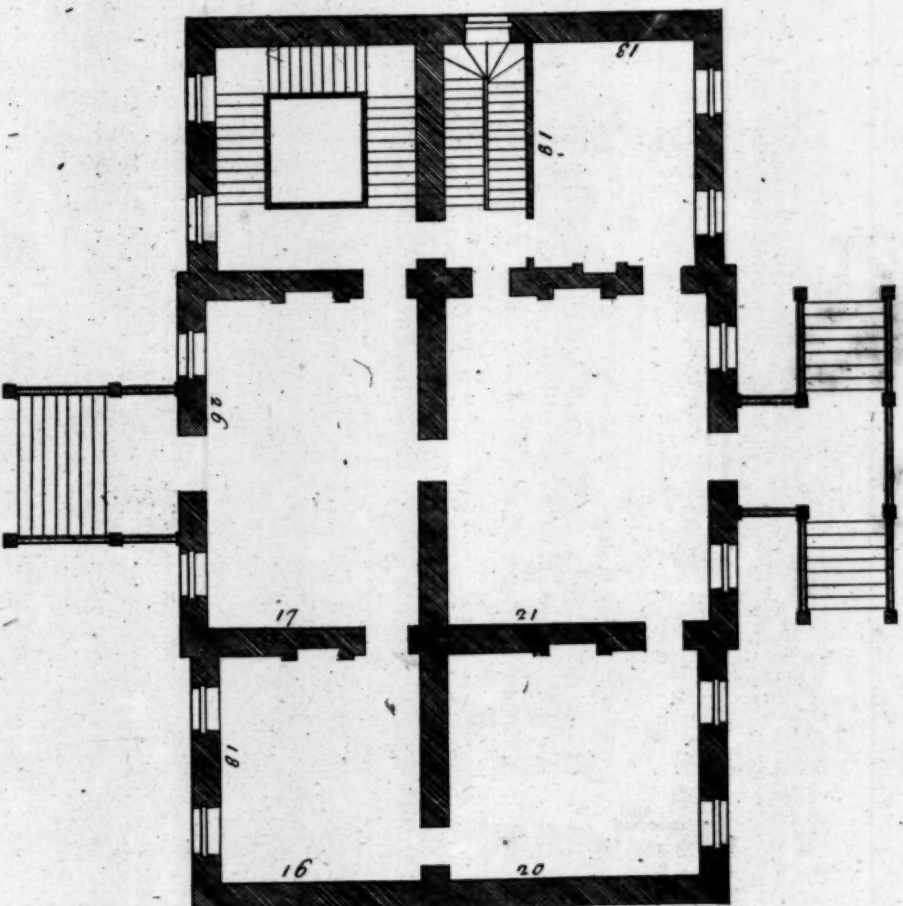


all Surveys made. Oct. according to Act of Parliament Jan. 1757. S. Addison Survey.





p3

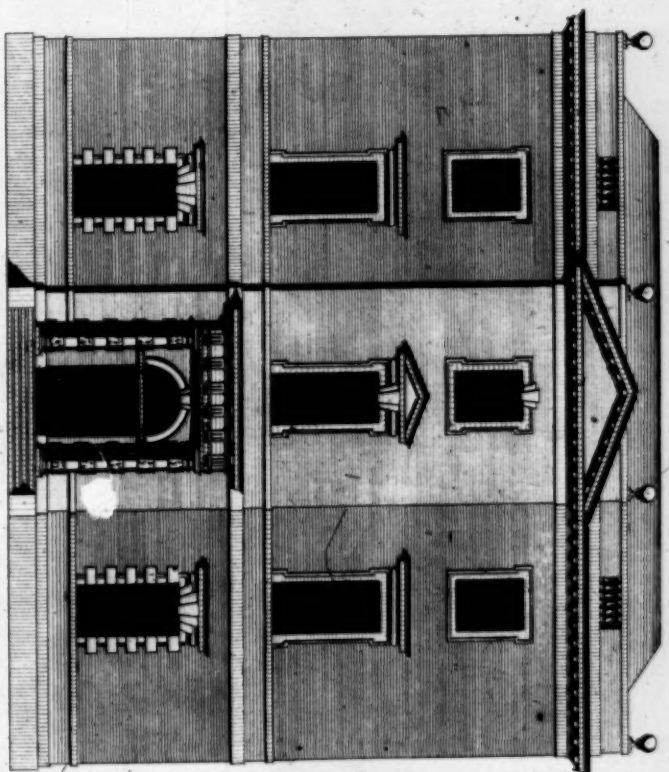


William Smith

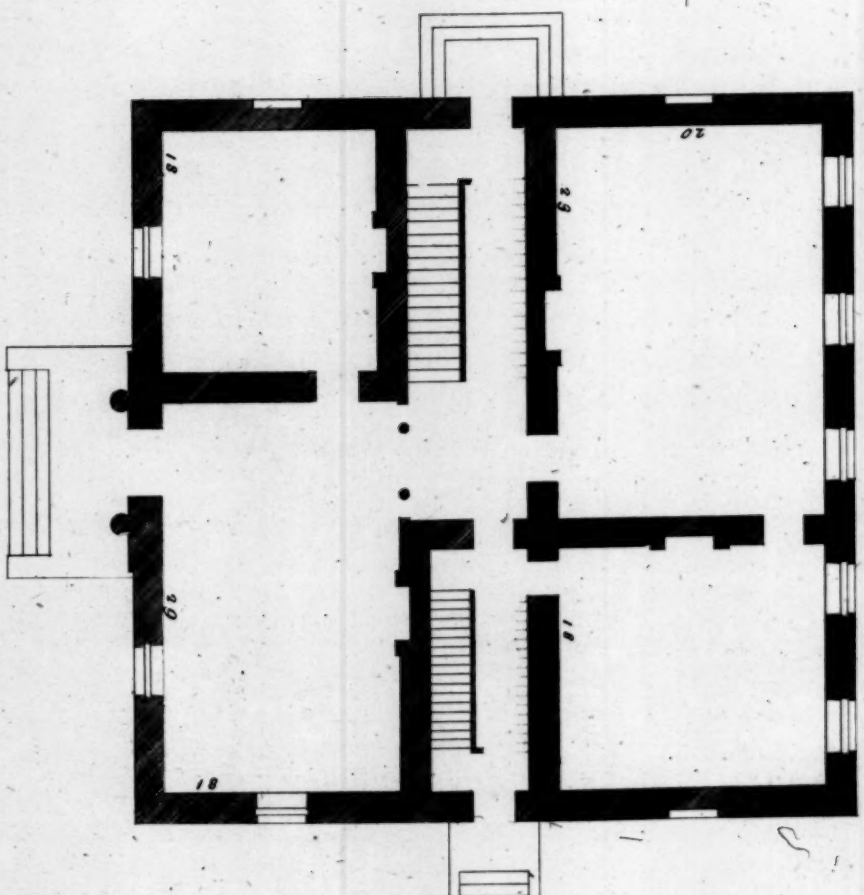
Accepted & act of Govt. Jan. 18. 1756.

Additional copy.





p4

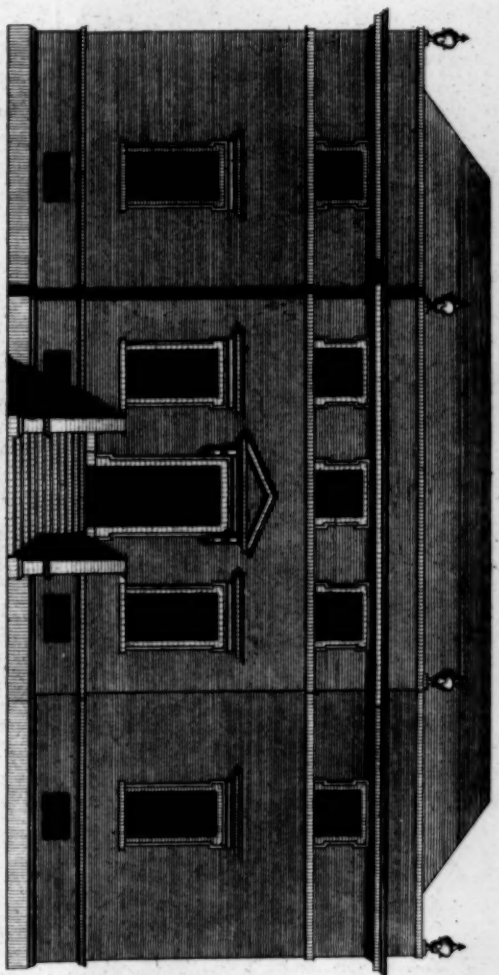


L. S. Smith

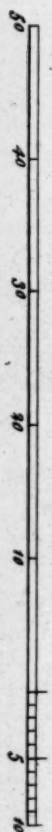
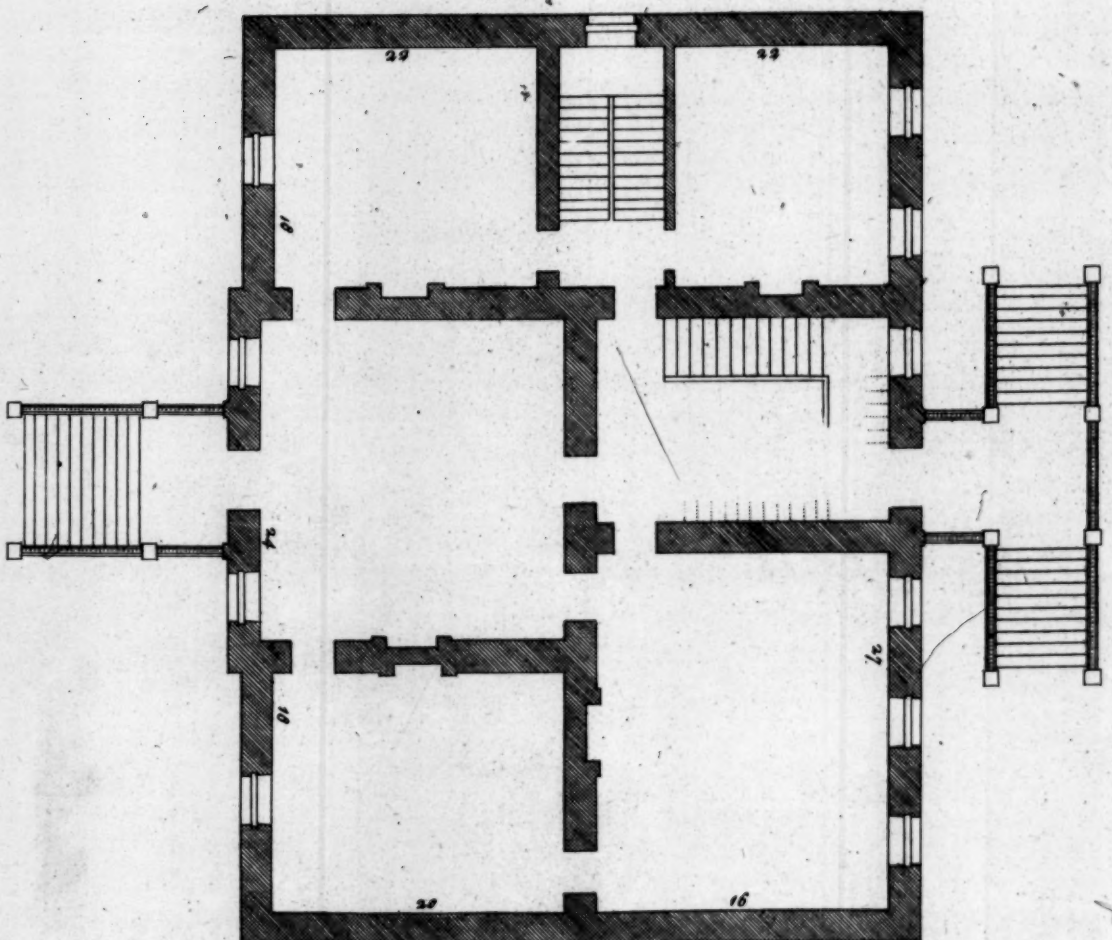
Architect's Office of Charles E. Smith, 18. 1757.

E. Addison



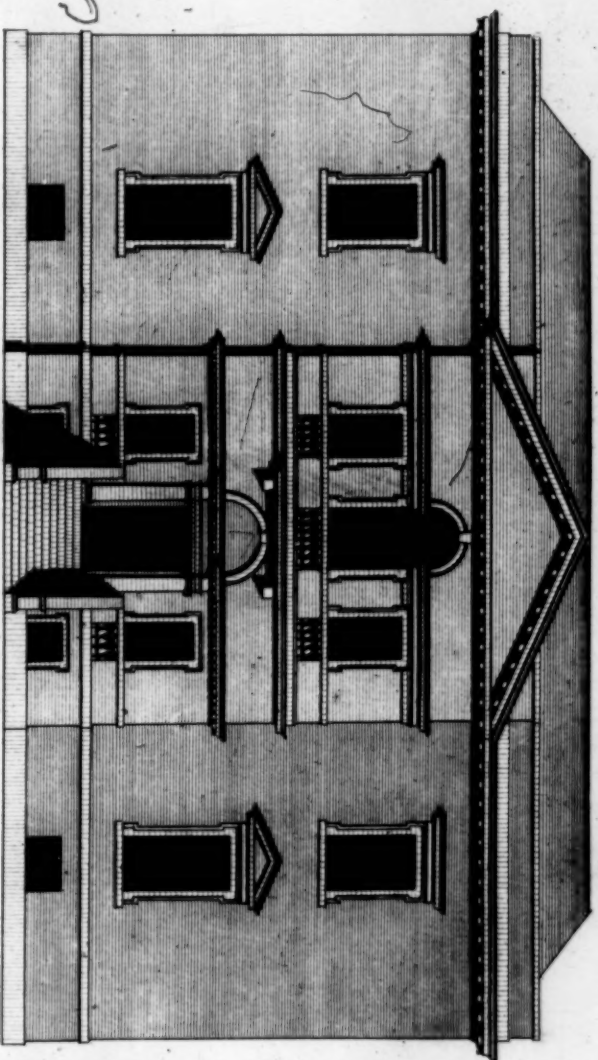


Pl. 5.

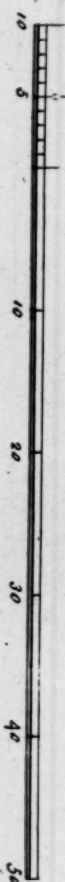
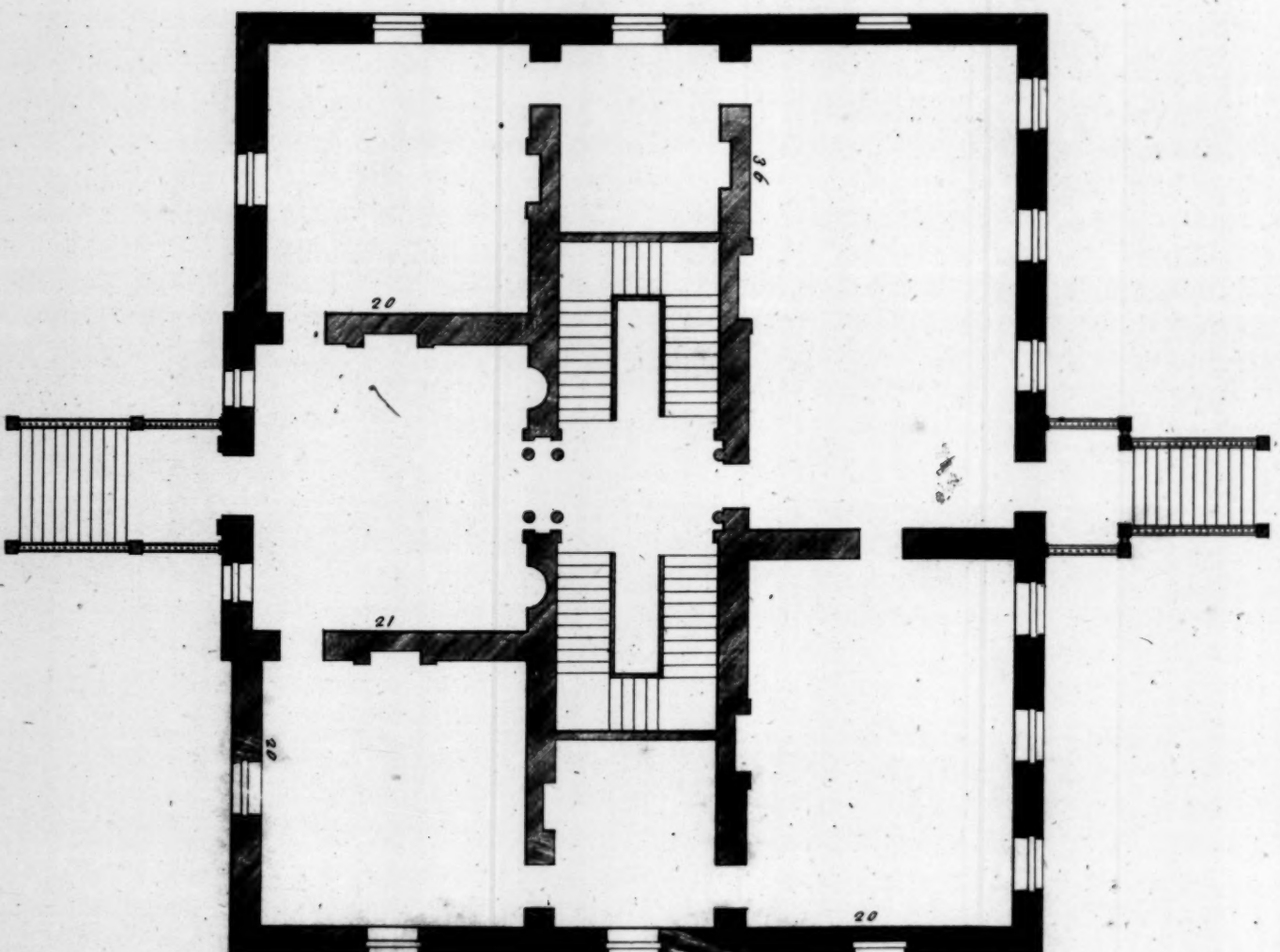


W. Dunn Arch. Published according to Act of Parliament Jan. 1837. 2. Edition copy.





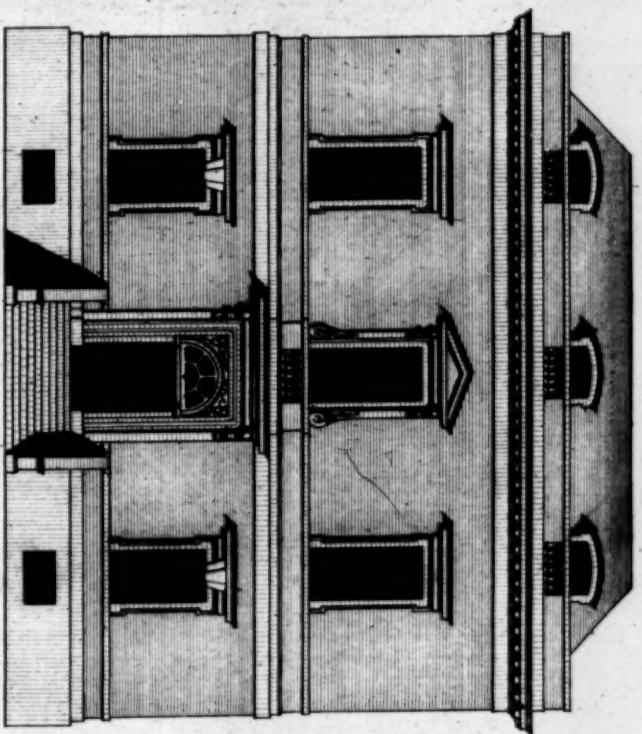
p 6



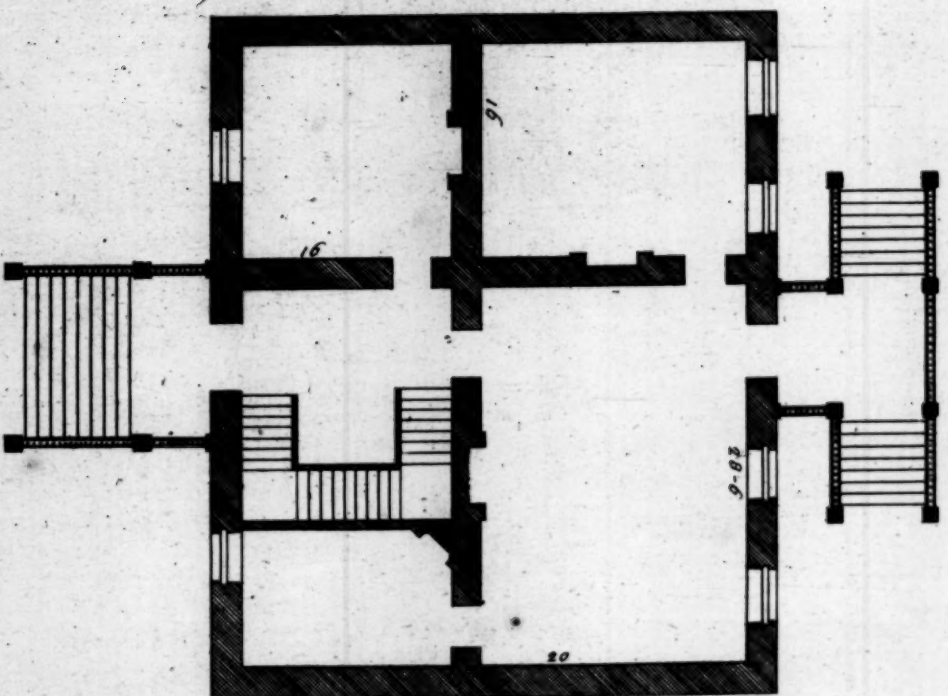
A plan of the building as it appeared in 1817.

St. Andrew's Church





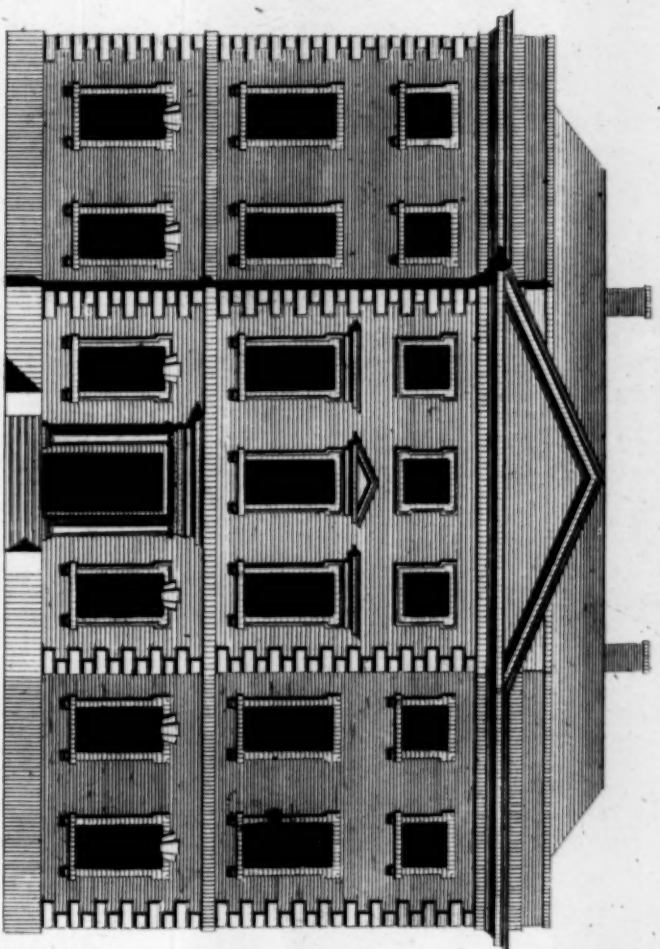
P7



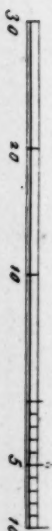
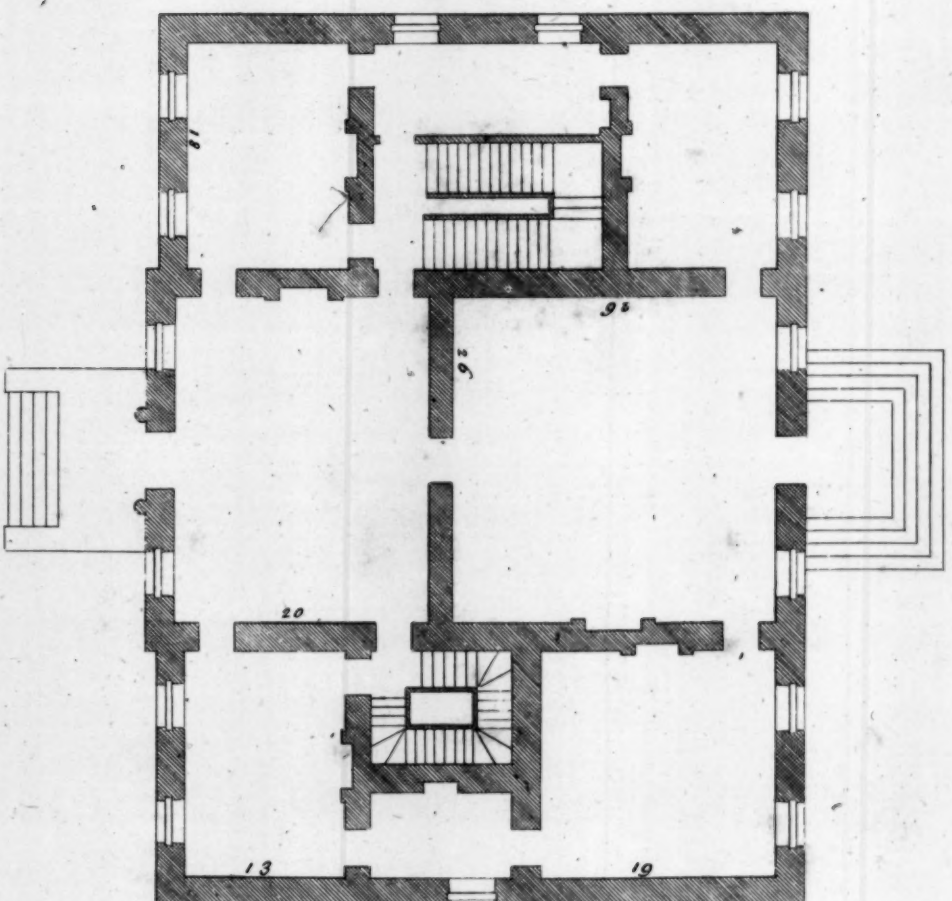
A Swarthick's CPd. & accord. to Act of Parl. & Jan. 18. 1757. I Addition to the

5





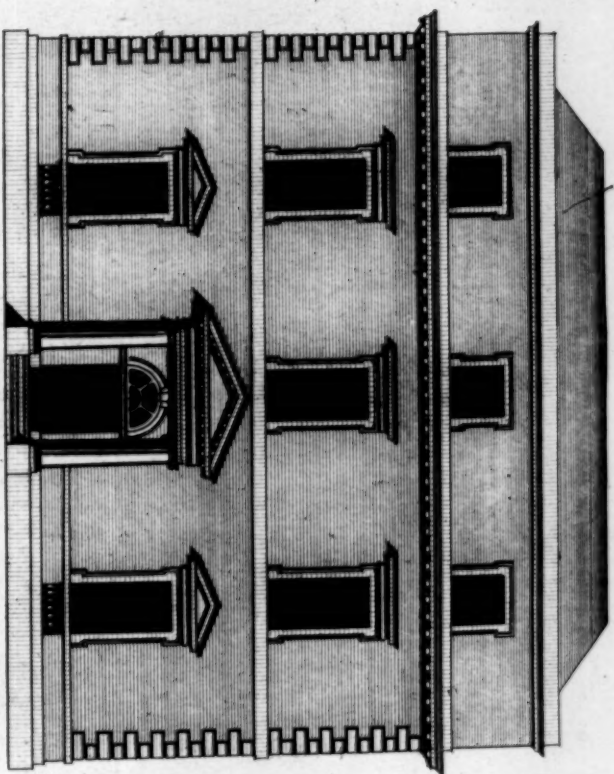
8d



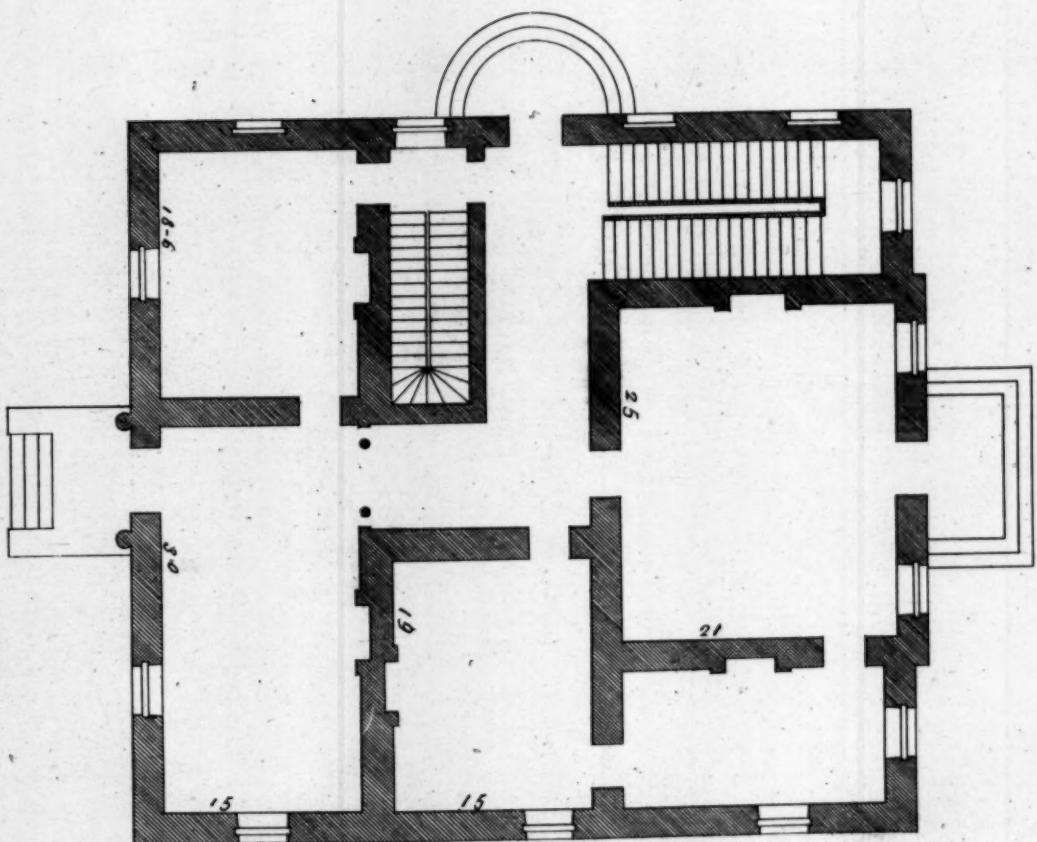
A House Arch: Pub. second 32 Act of Parli^{mt} Jan^y 18. 1757.

S. Addison's copy



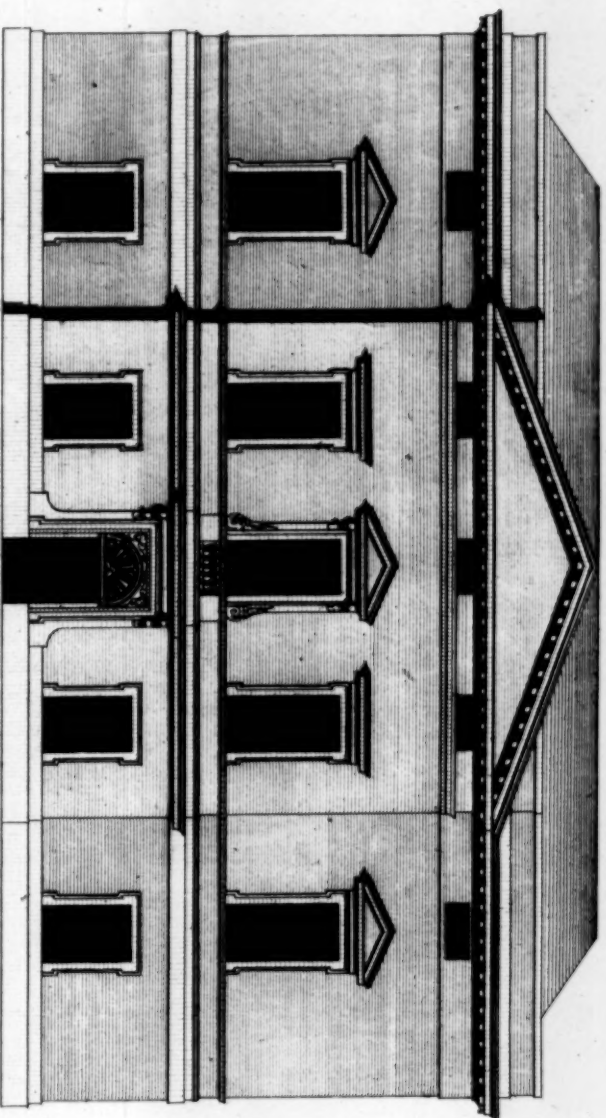


pg

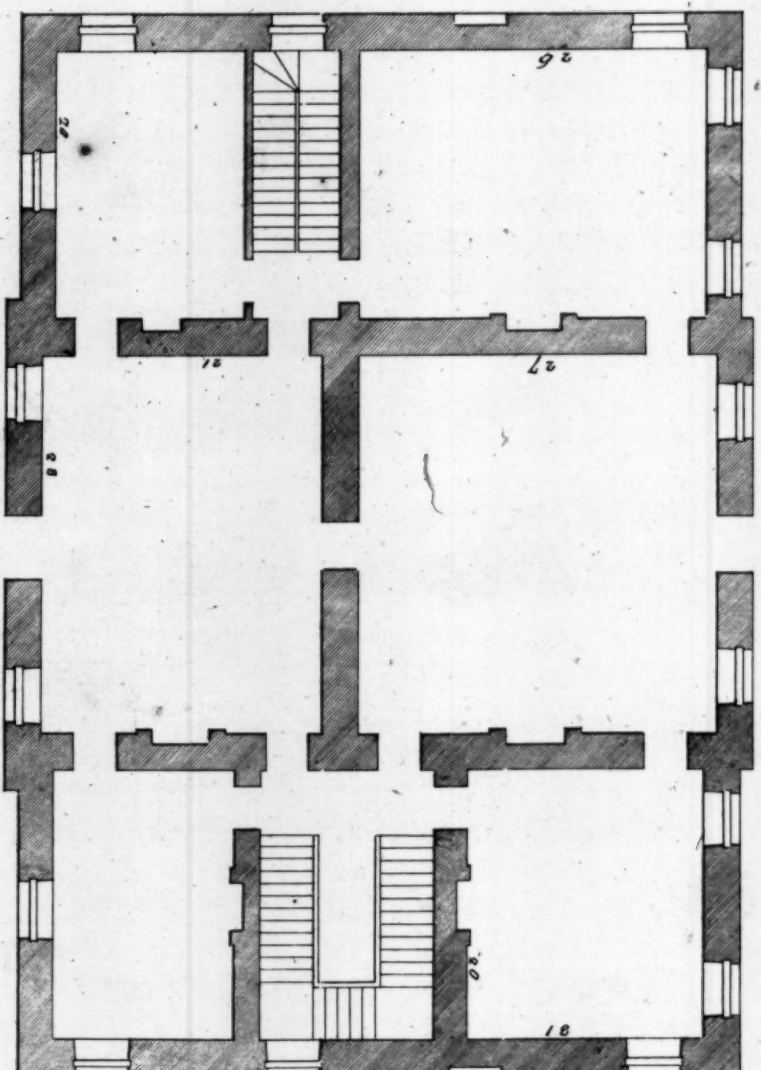


As shown Arch. Pub. according to Act of Cong. Jan. 18. 1757. S. Addition Map



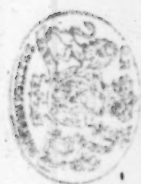


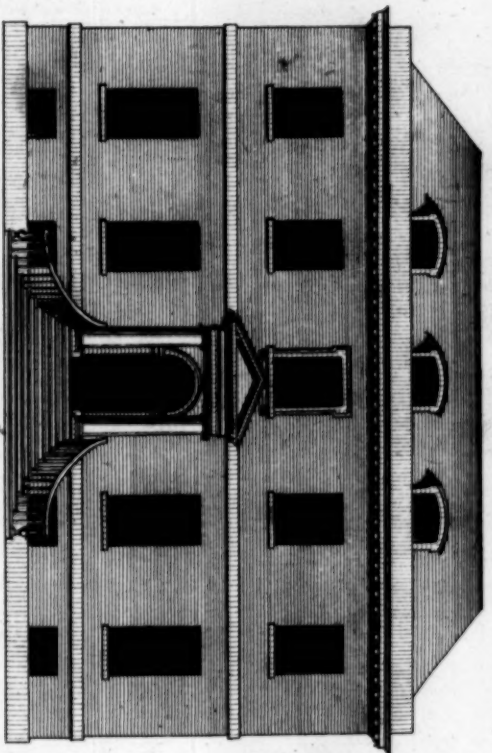
p10



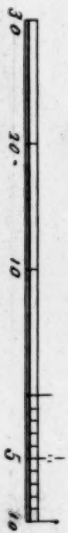
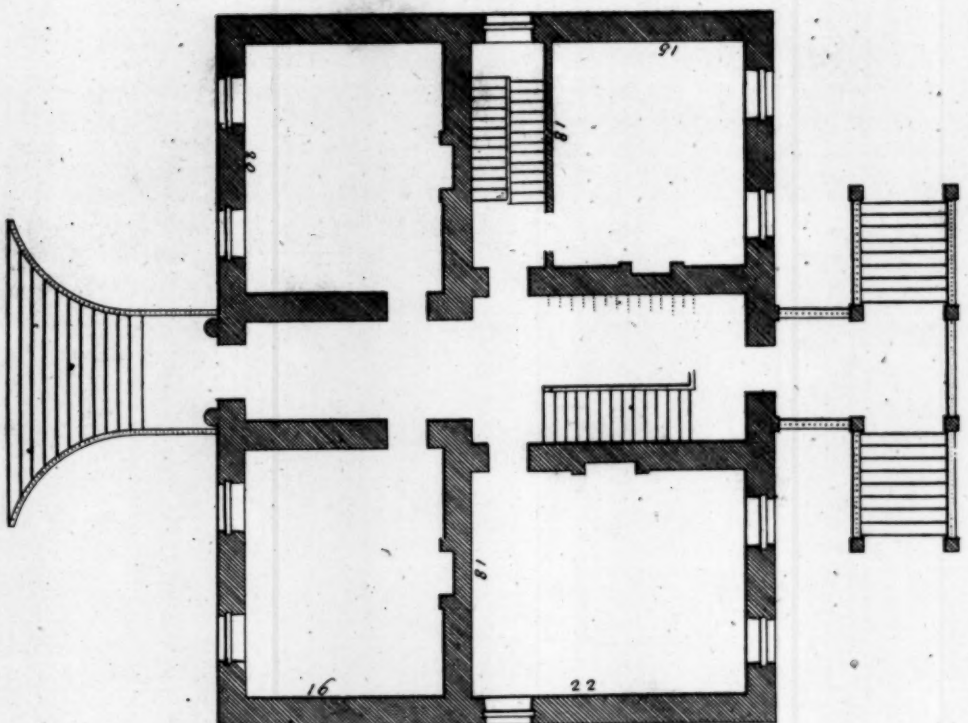
William Arch^d Pub^d records to Act of Parl^t Jan^y 18. 1757

3 Addition done



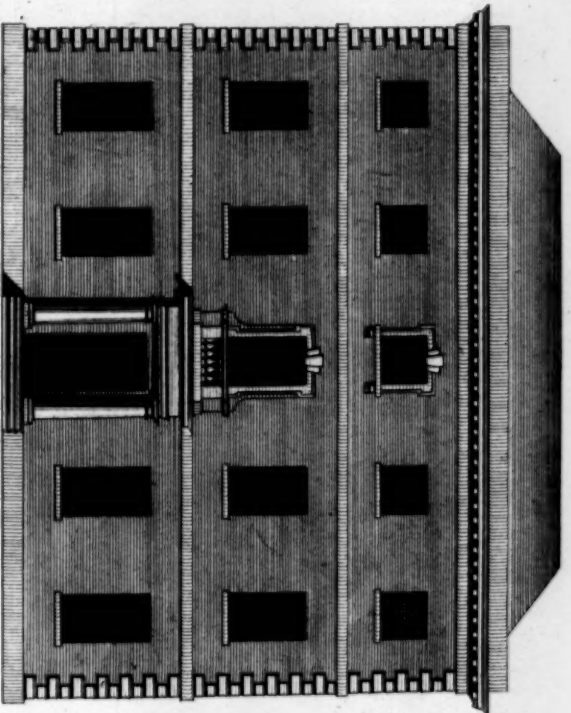


110

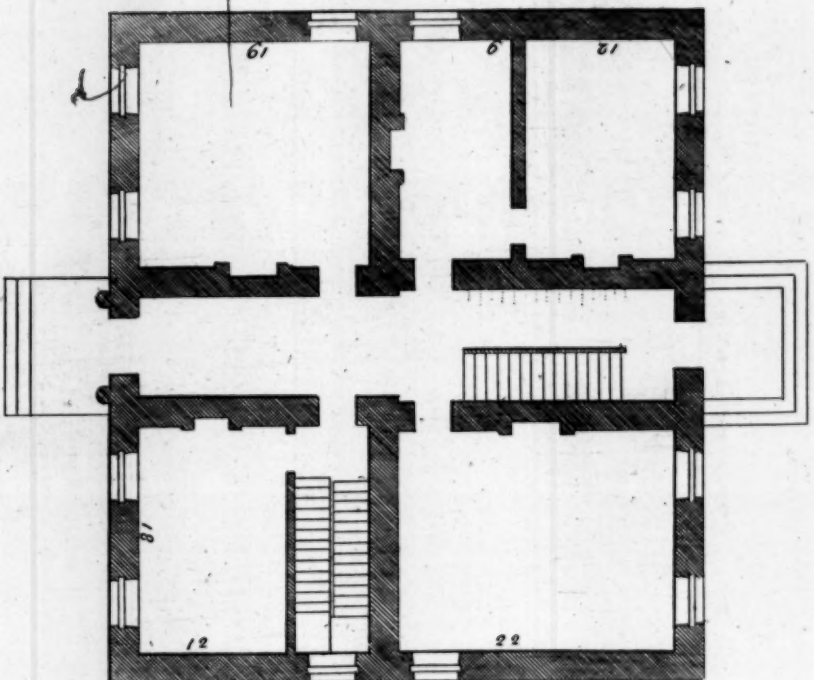


At Lawrence Arch. Pub. accords to Act of Cong. Jan. 18. 1757. 3 Additions to the



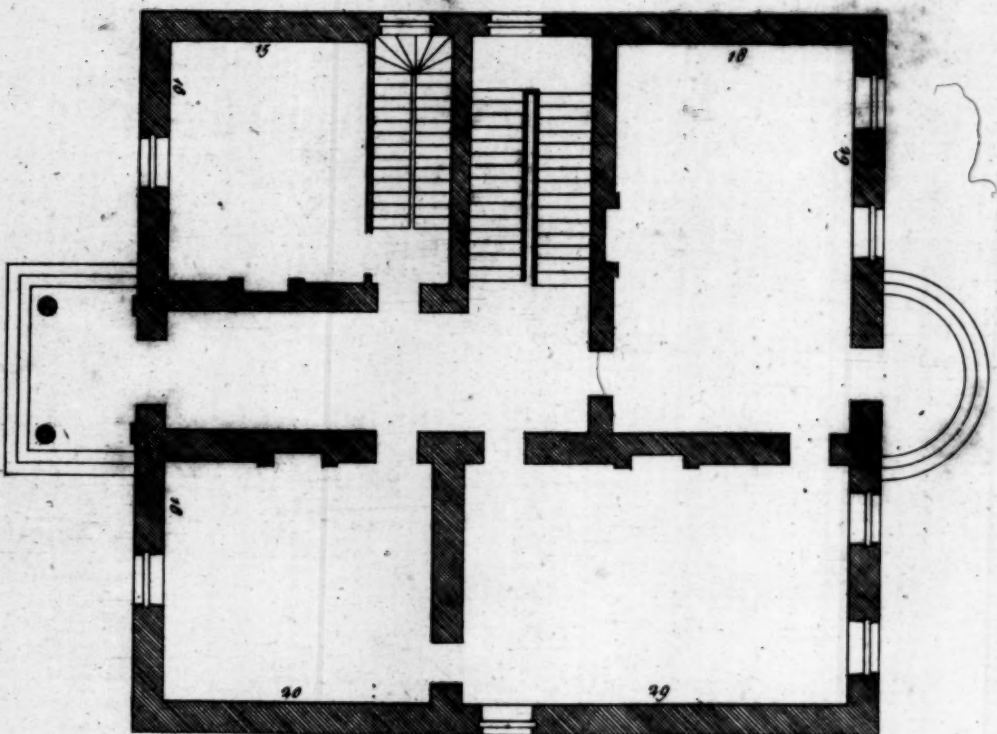
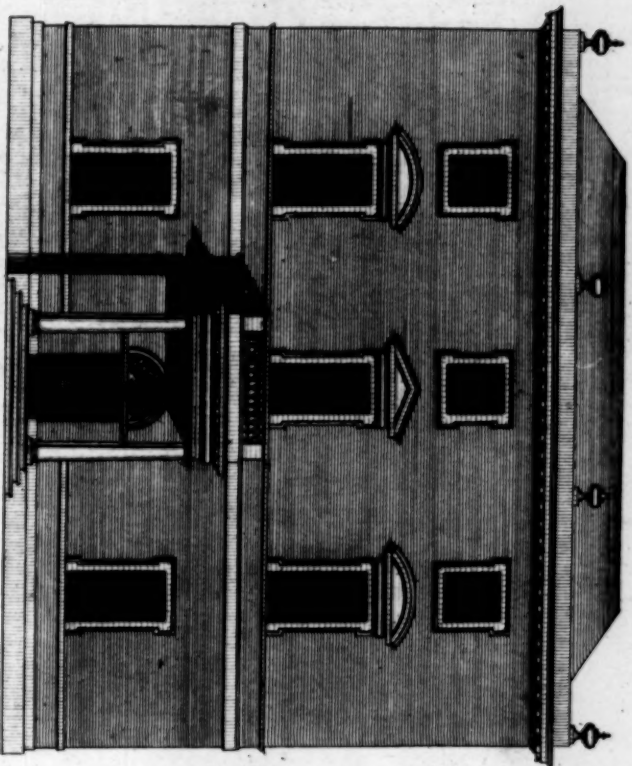


p 12



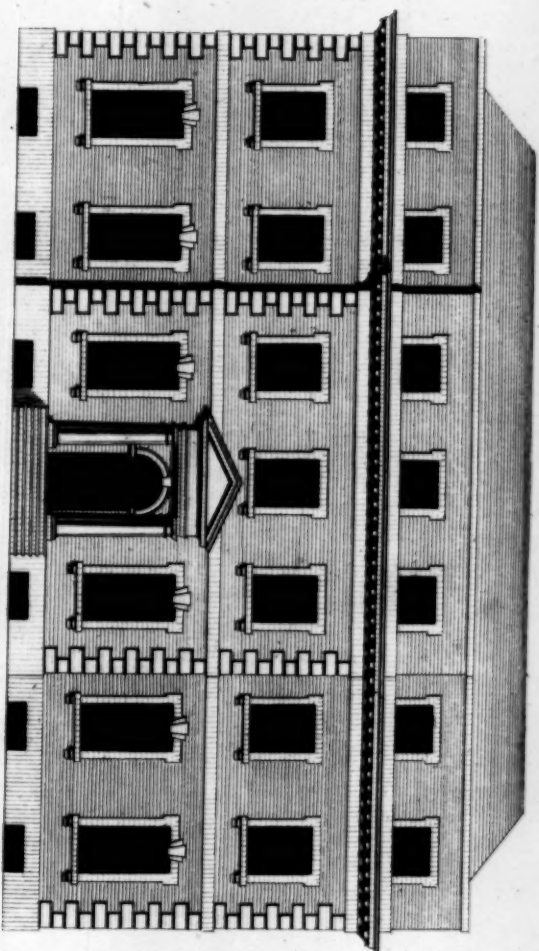
A. Swanwick's Plan & account, to Act of Parl^y June 18. 1757. 3 Addition. Scale



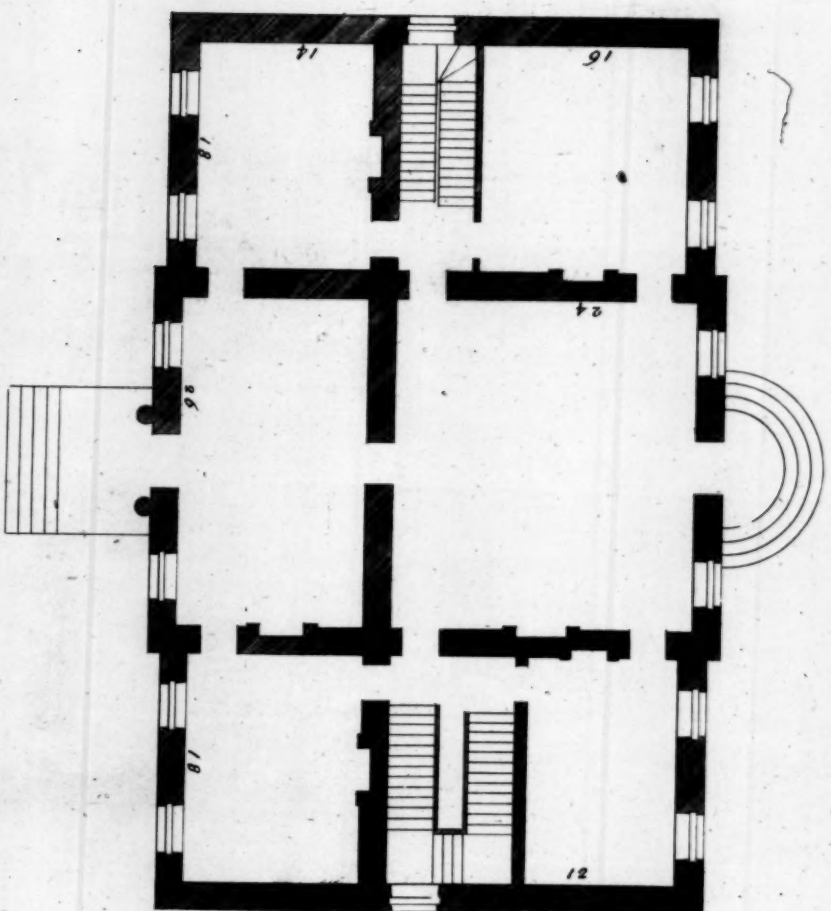


As shown above. Published according to Act of Parliament Jan. 1757. — St. James's square.



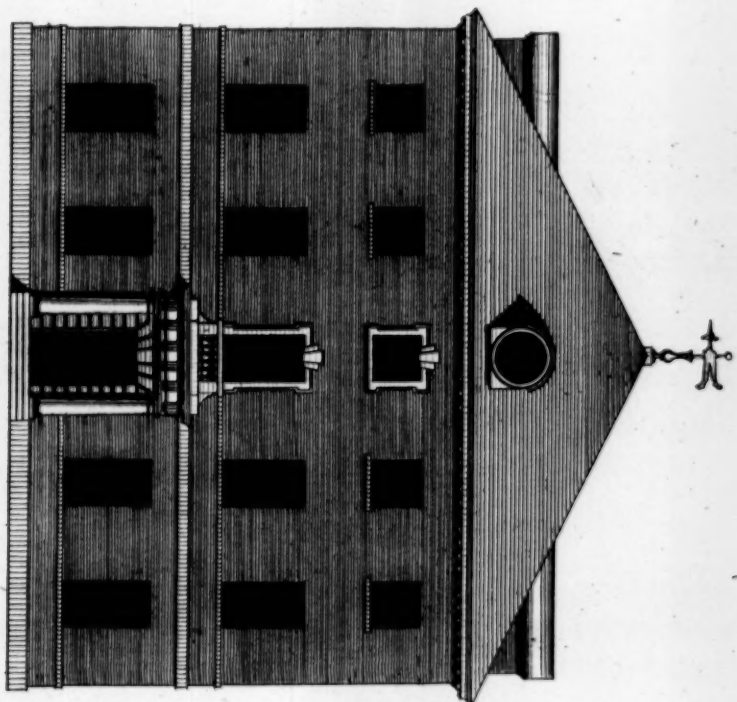


p 14

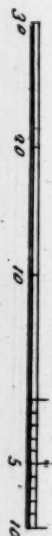
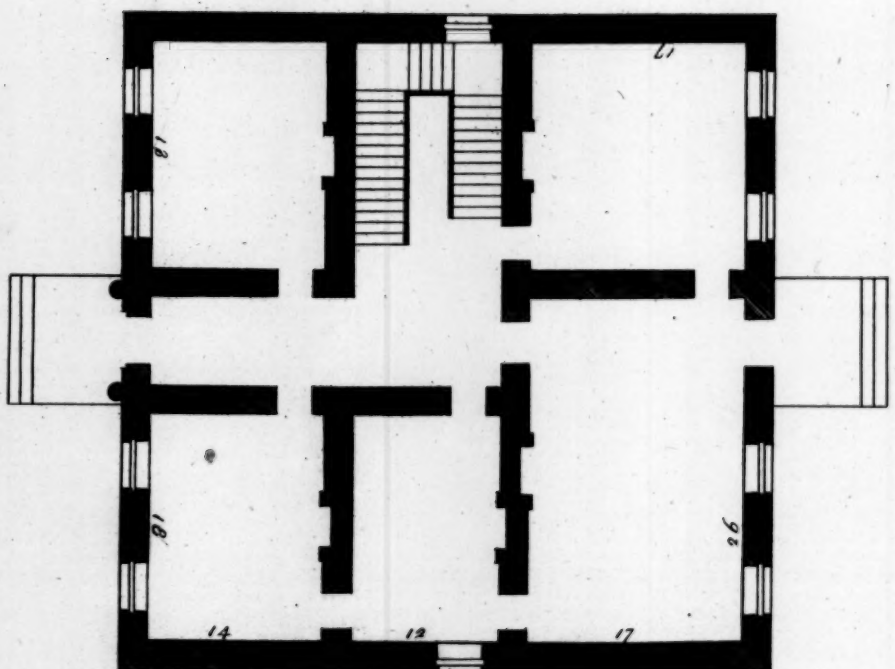


A. Swan Arch. Pub. & accord. to Act of Parl. & Jan. 18. 1757. G. Addison Sculp





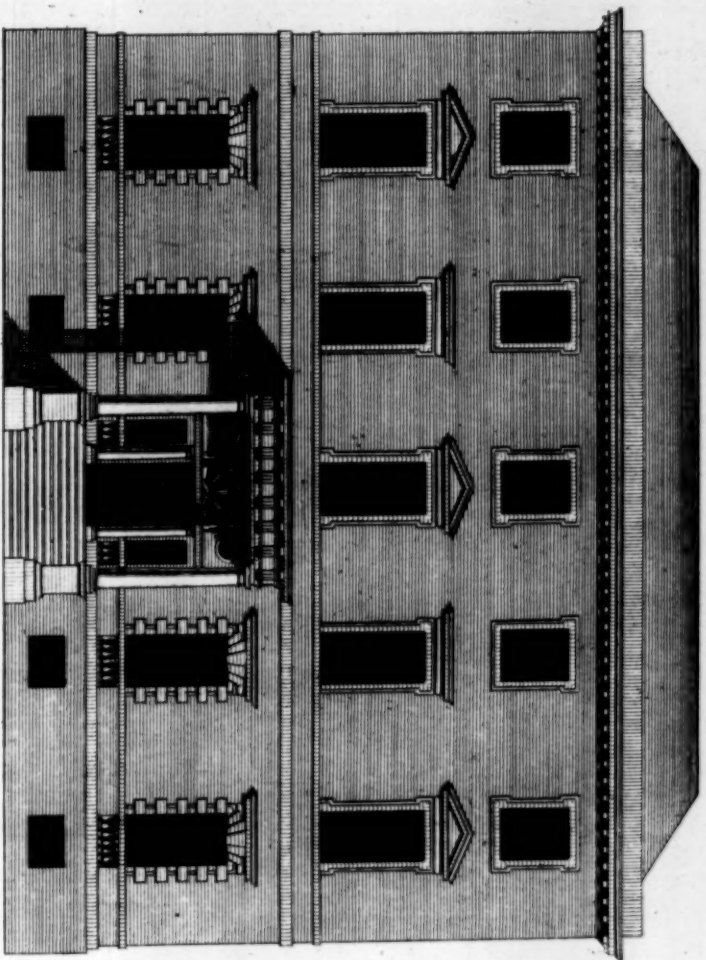
P15



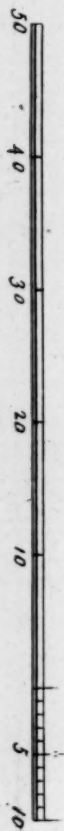
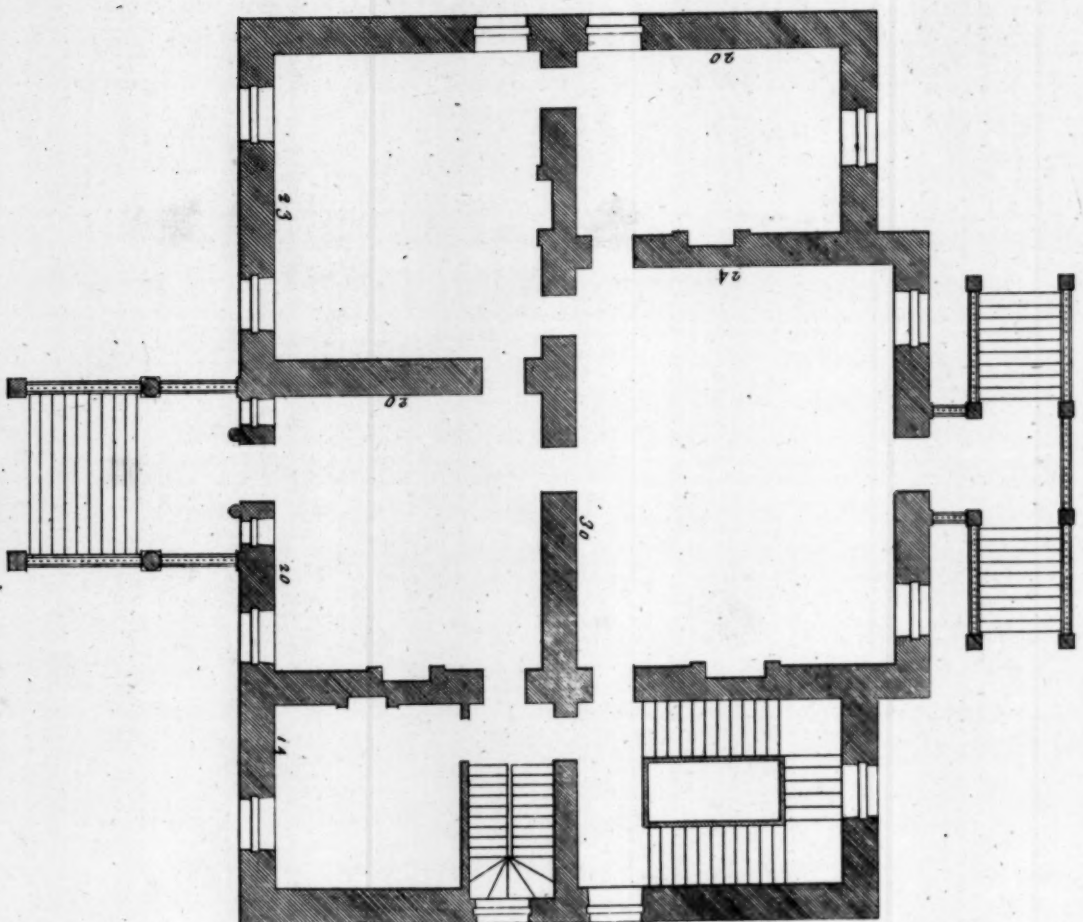
St. Lawrence's Church, according to Act of Parliament Jan'y 18. 1757. S. Addison design.



3

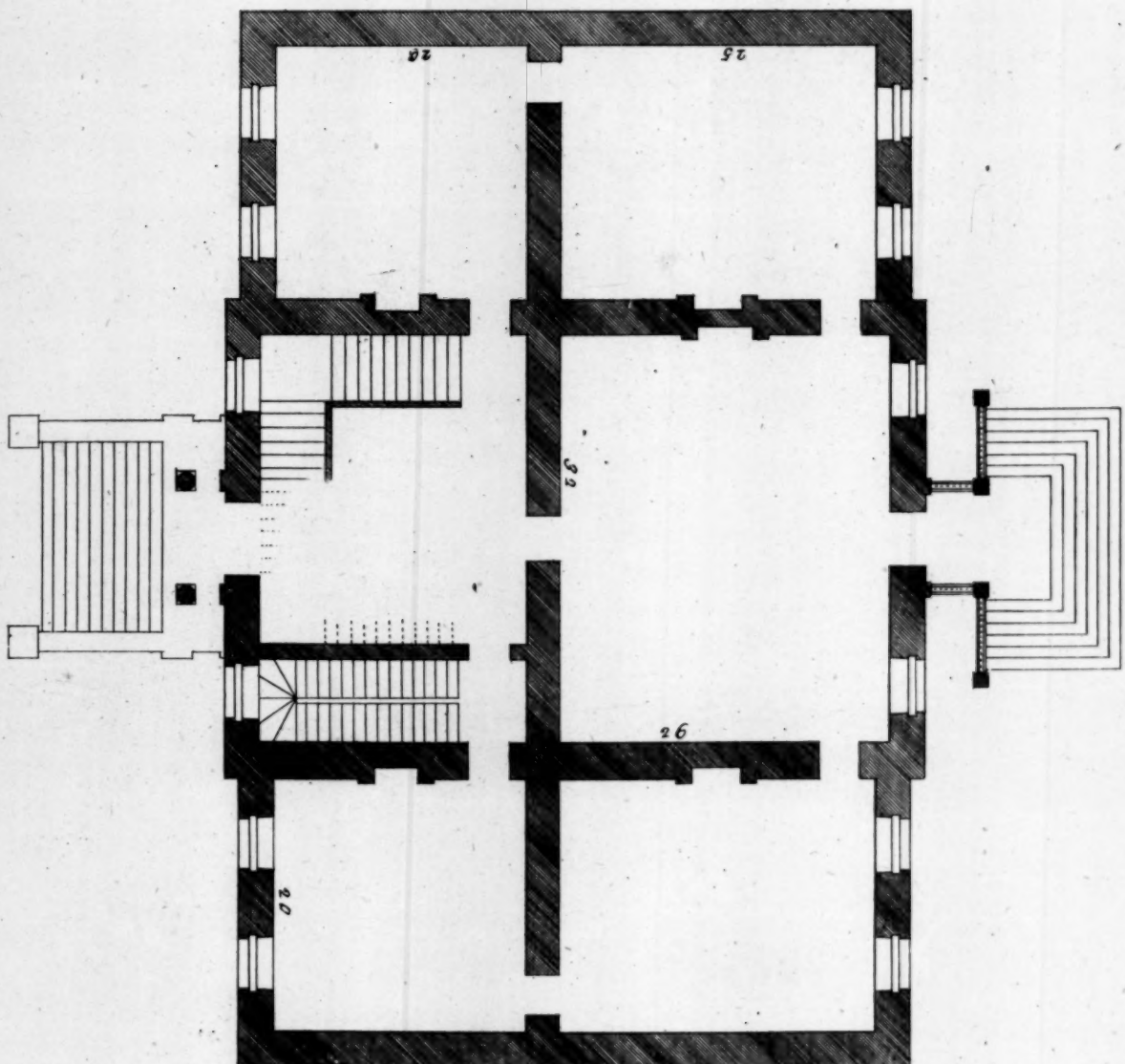
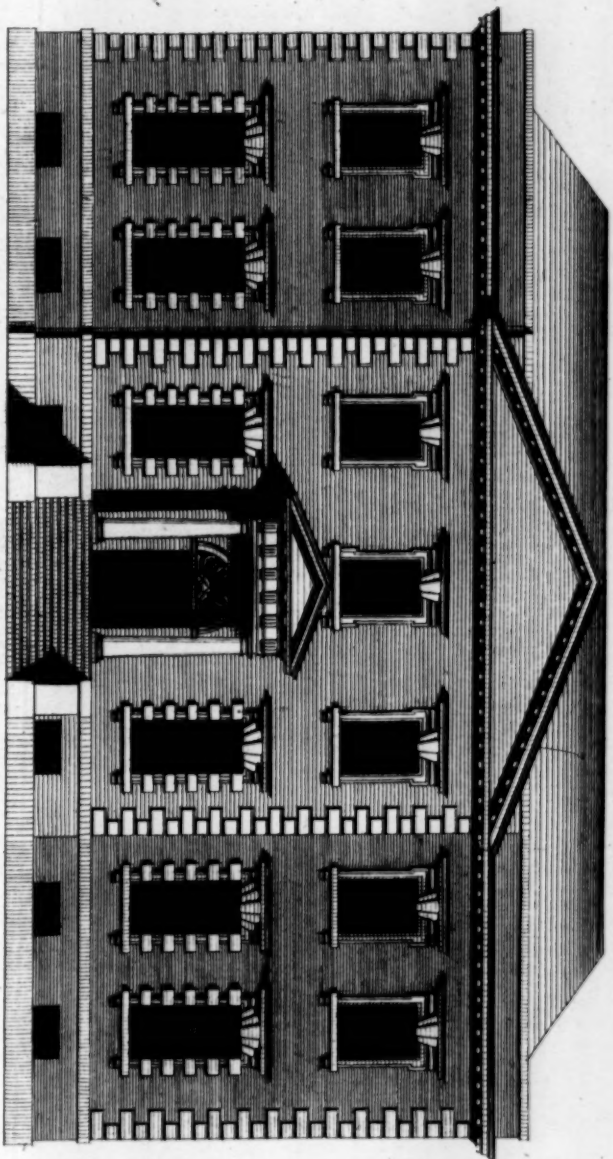


2



A Swanwick's Pub. & accord to Act of Parl. Jan. 18 1757 G. Addison Sculp

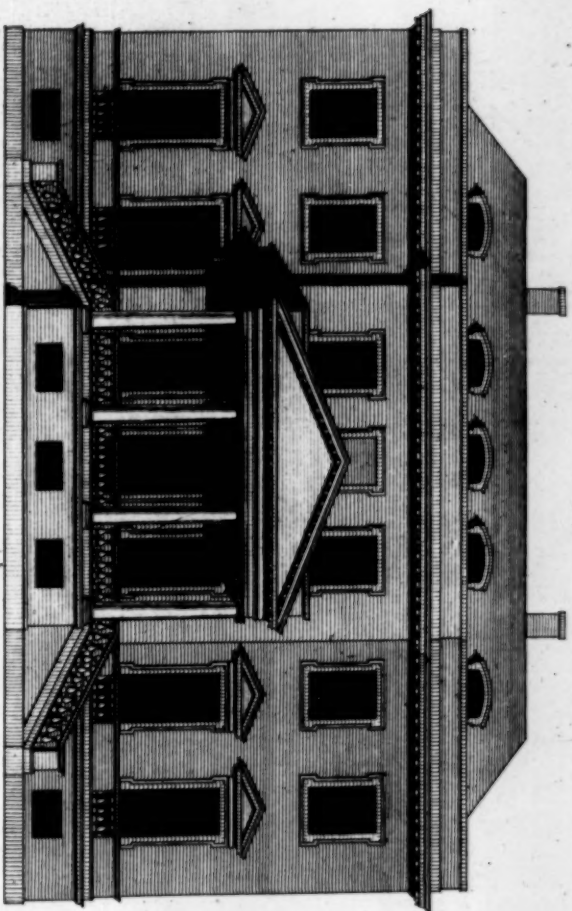




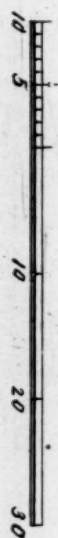
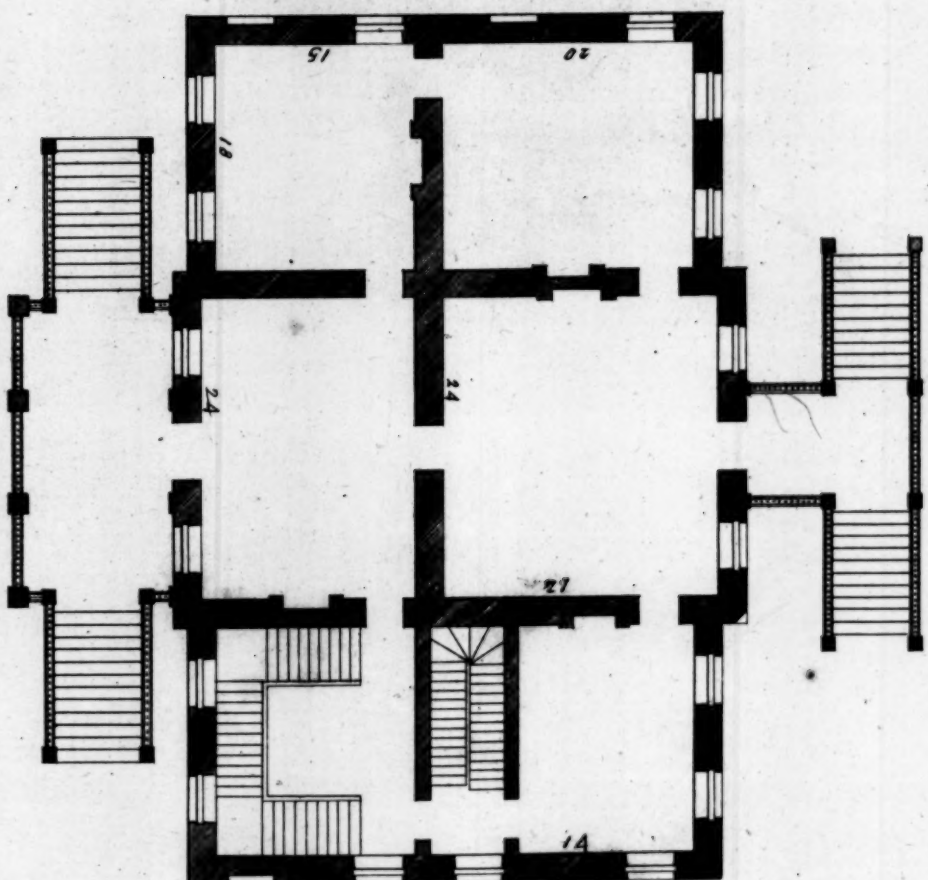
A Swan Arch

Pub. d. according to Act of Parl. 5 Jan'y 18. 1757. J. Addison del.





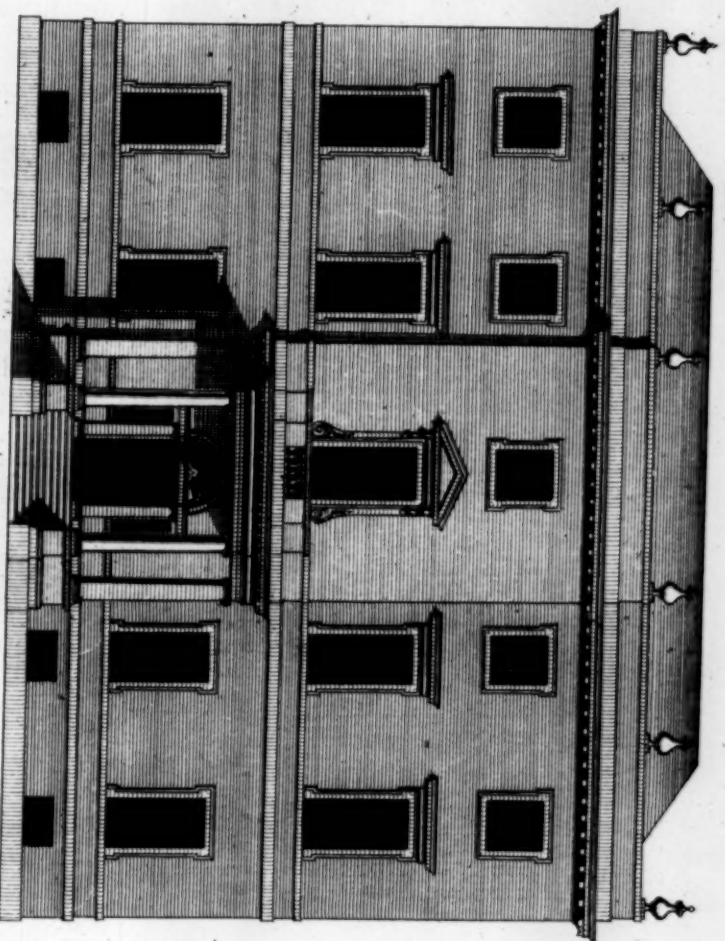
Pl 18



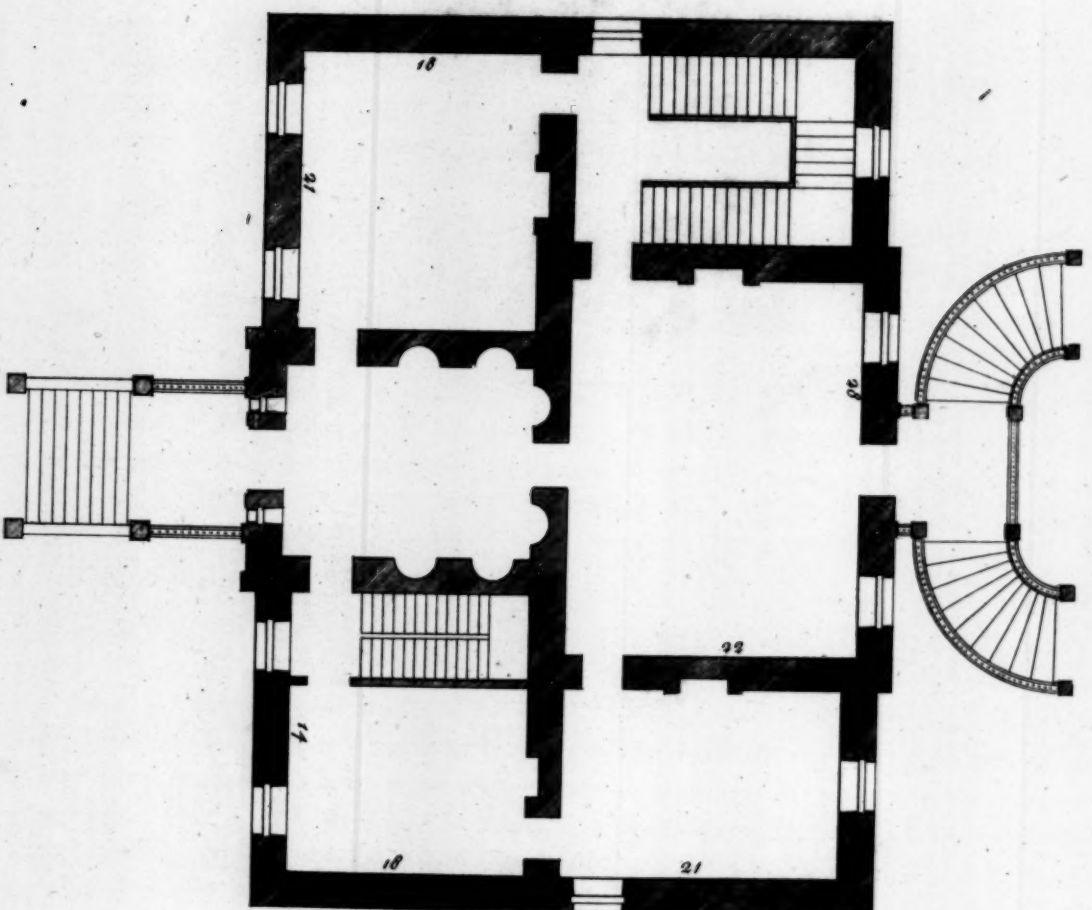
Adrian Arch

Pub. Accord. to Act of Parl. Jan. 18 1757. 3 Additions



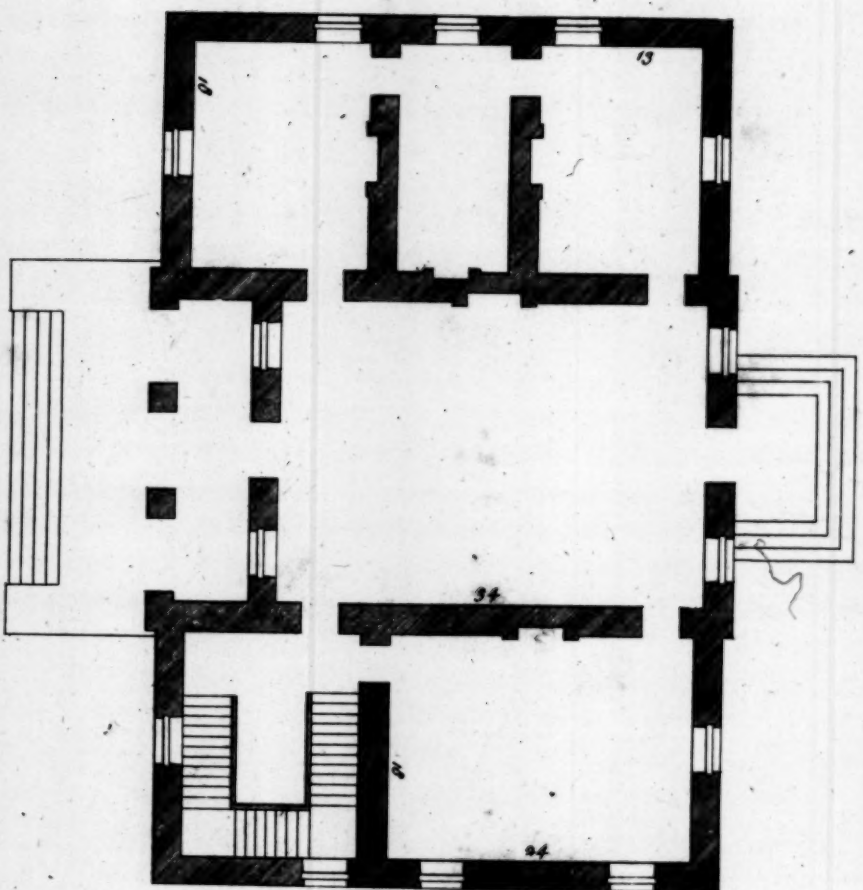
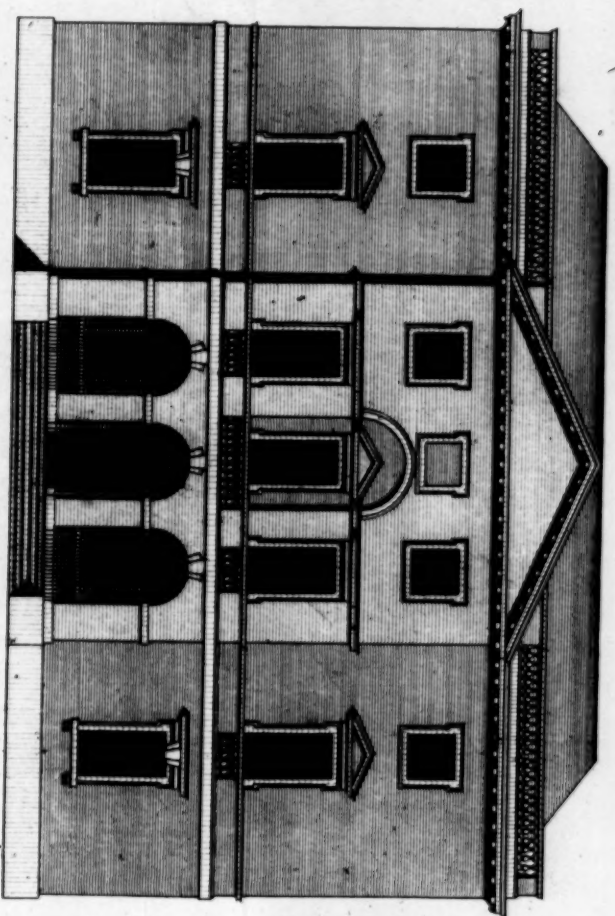


Pl. 19.



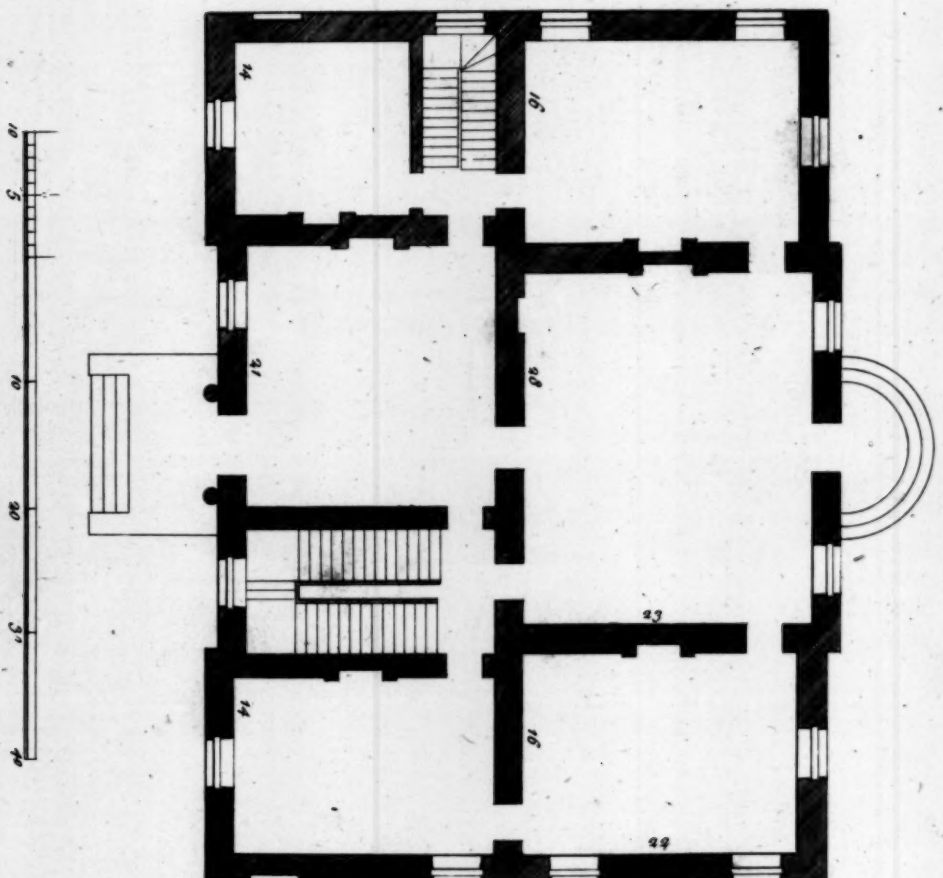
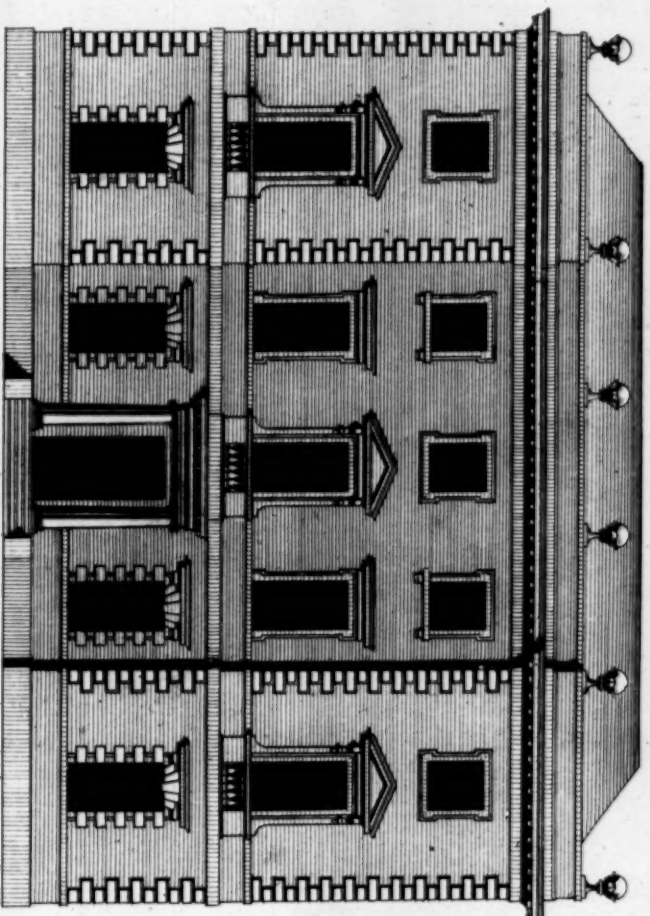
W. Swanwick. Published according to Act of Parliament Jan. 1757. — J. Addison sculp.





W. Swanwick. Published according to Act of Parliament Jan. 1757. — J. Wilson and Co.

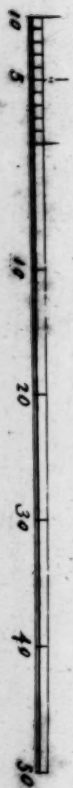
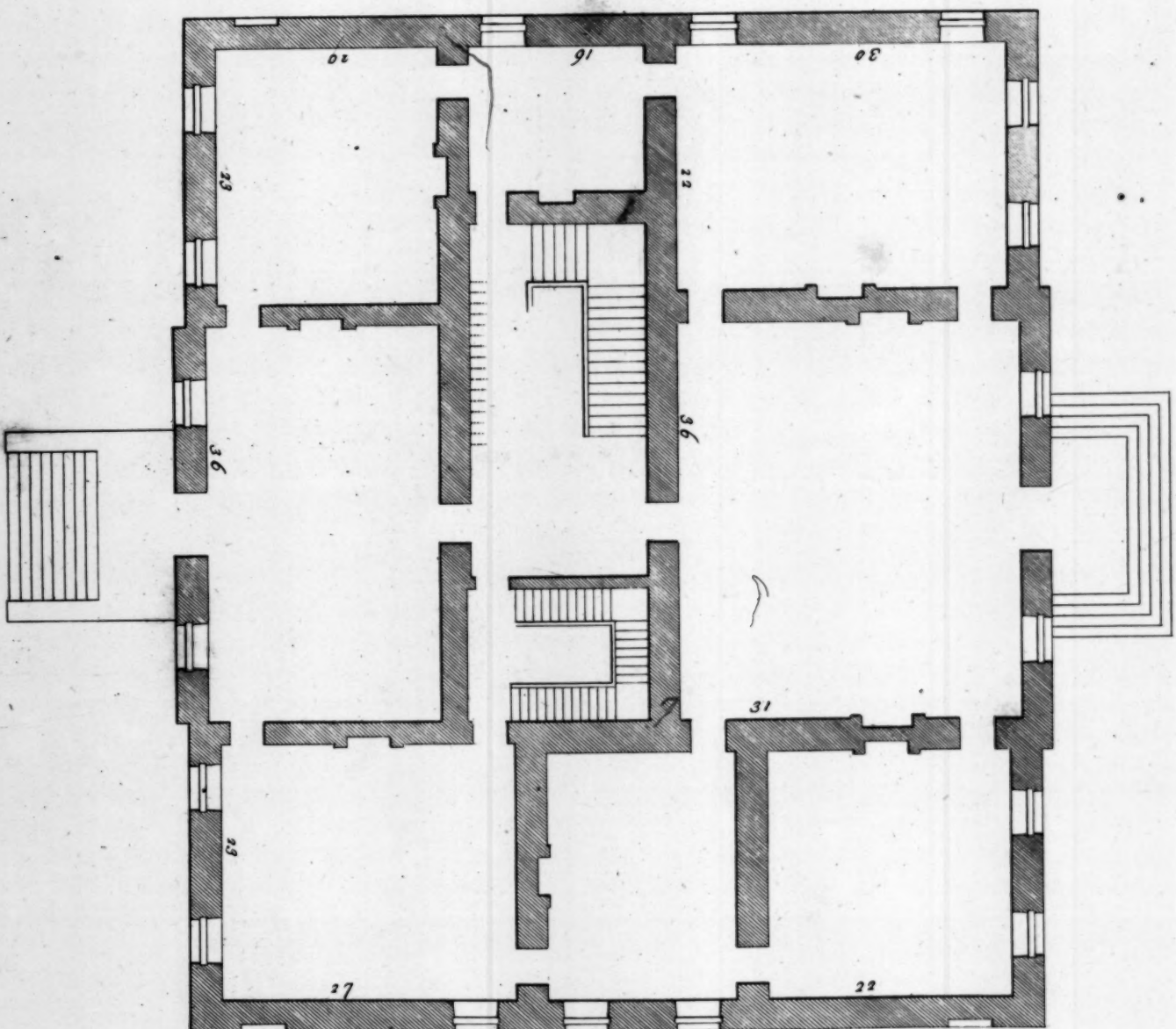
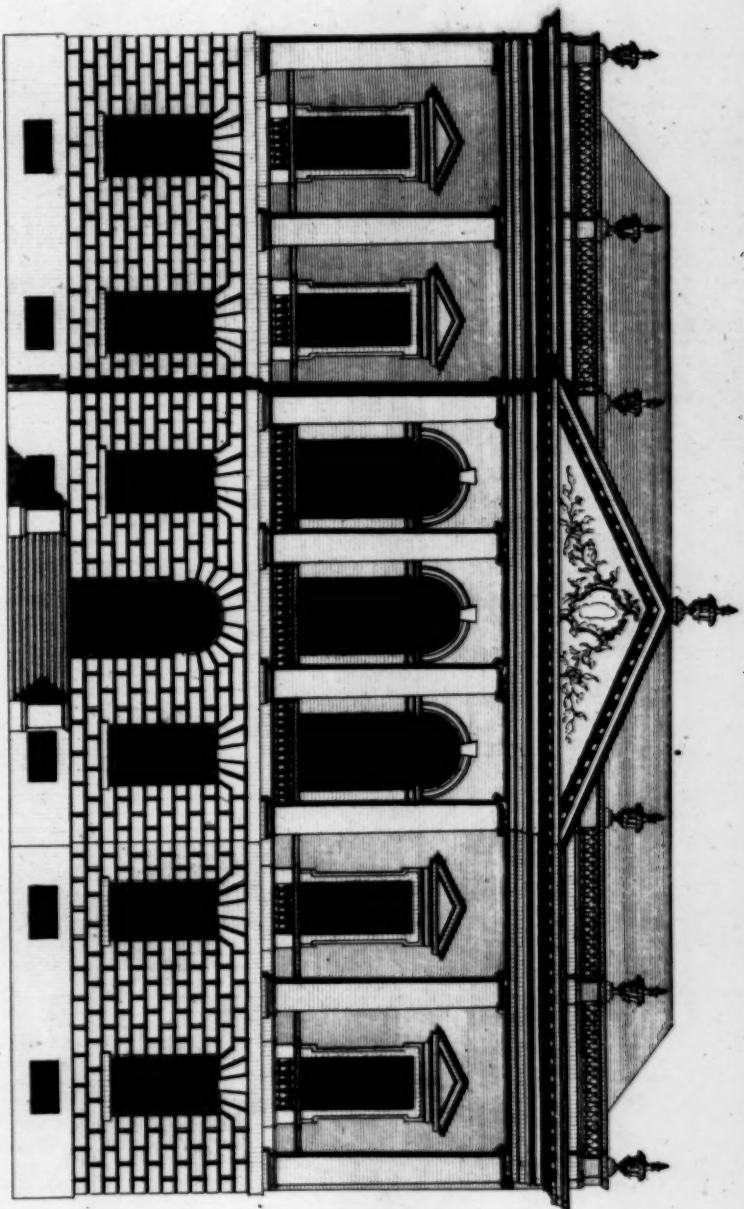




A Square Arch^d published according to Act of Parliament Jan^y 1757. — St. Peter's church.



✓

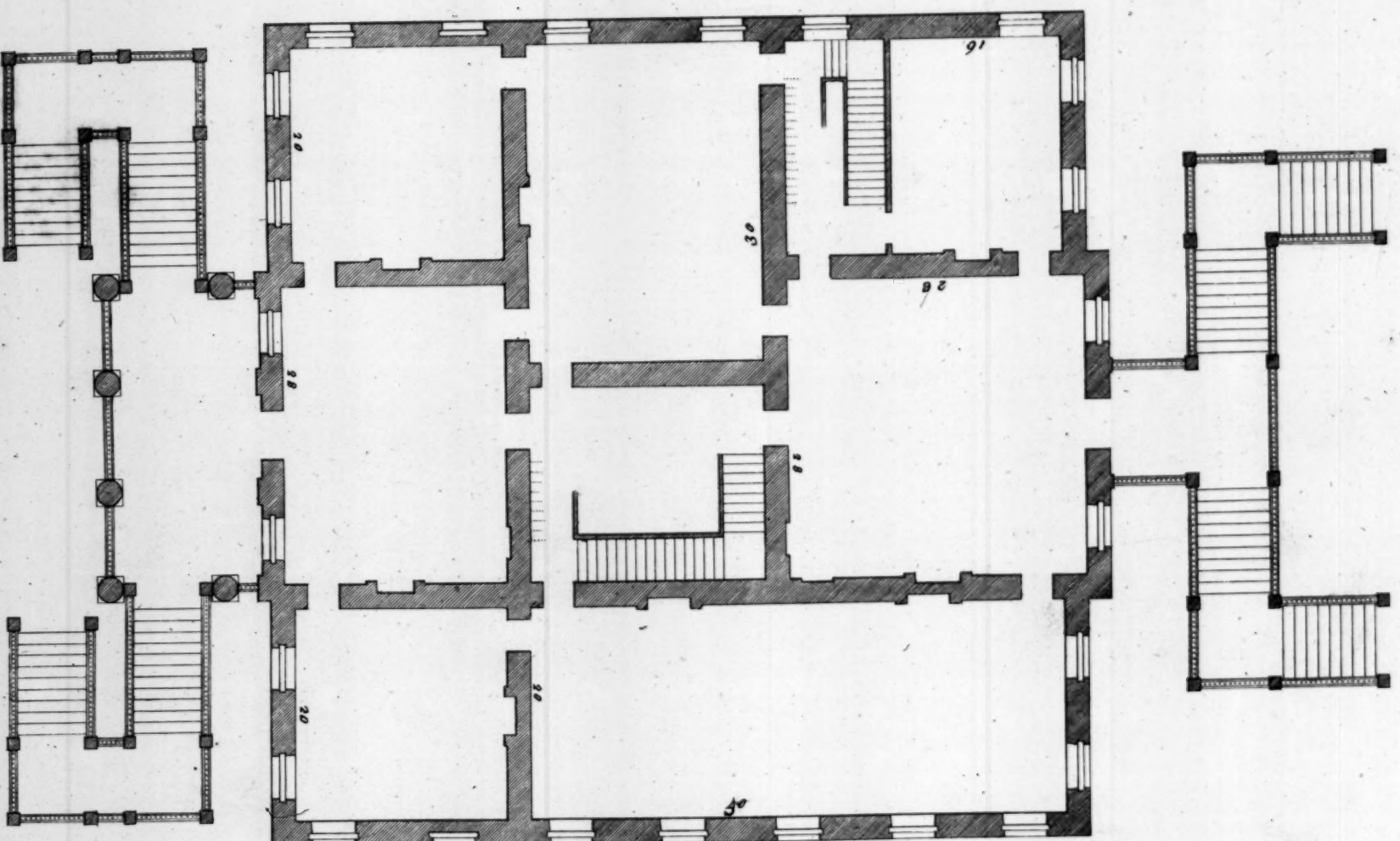
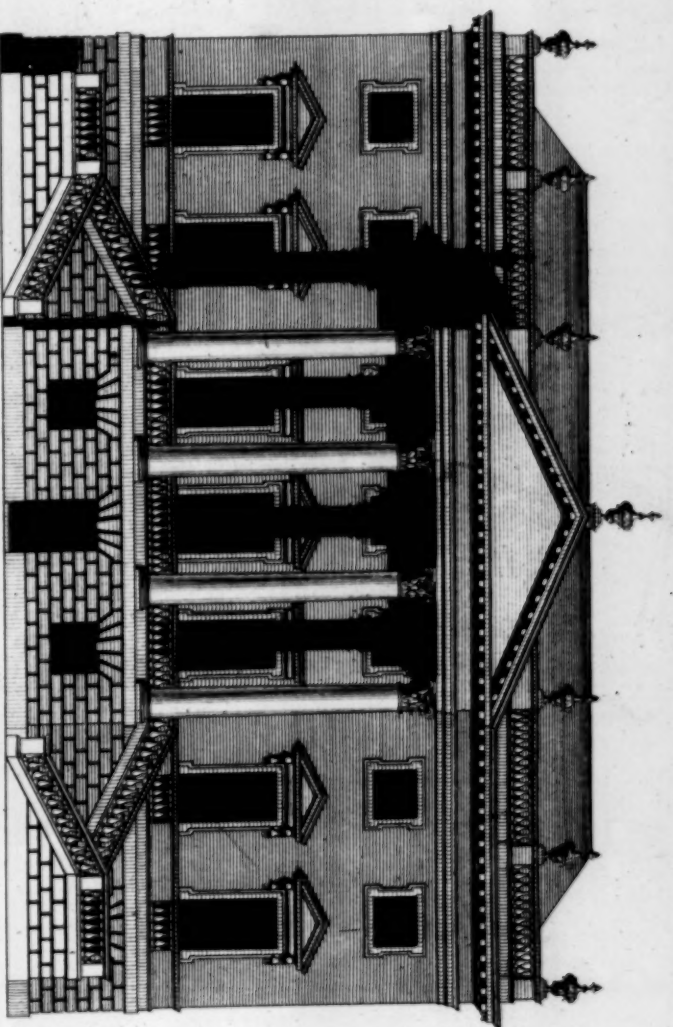


A Swan Arch

Publ: accor: to Act of Parl: Jan^y 18. 1757.

3 Addition dwlp

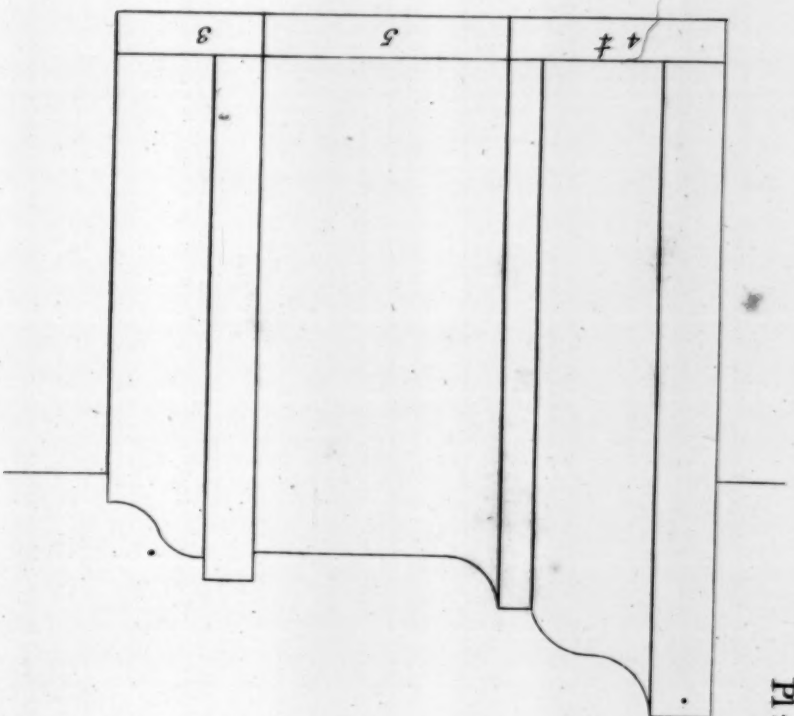
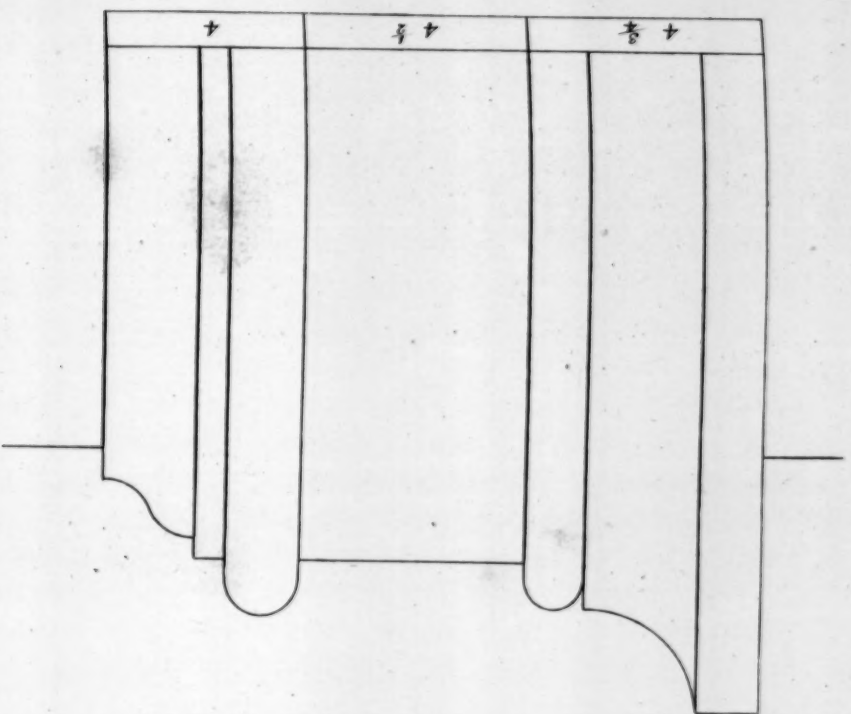




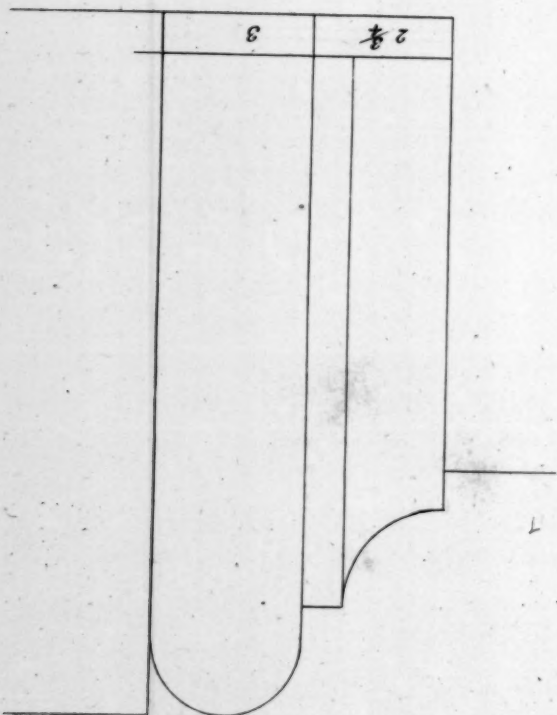
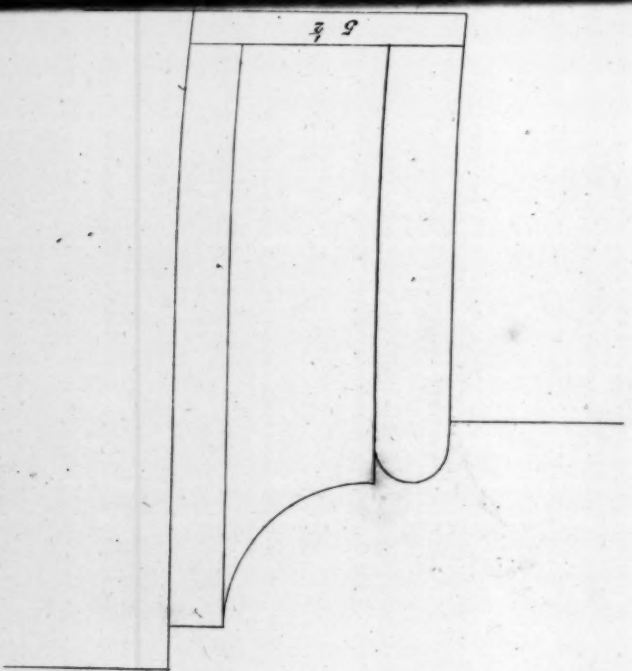
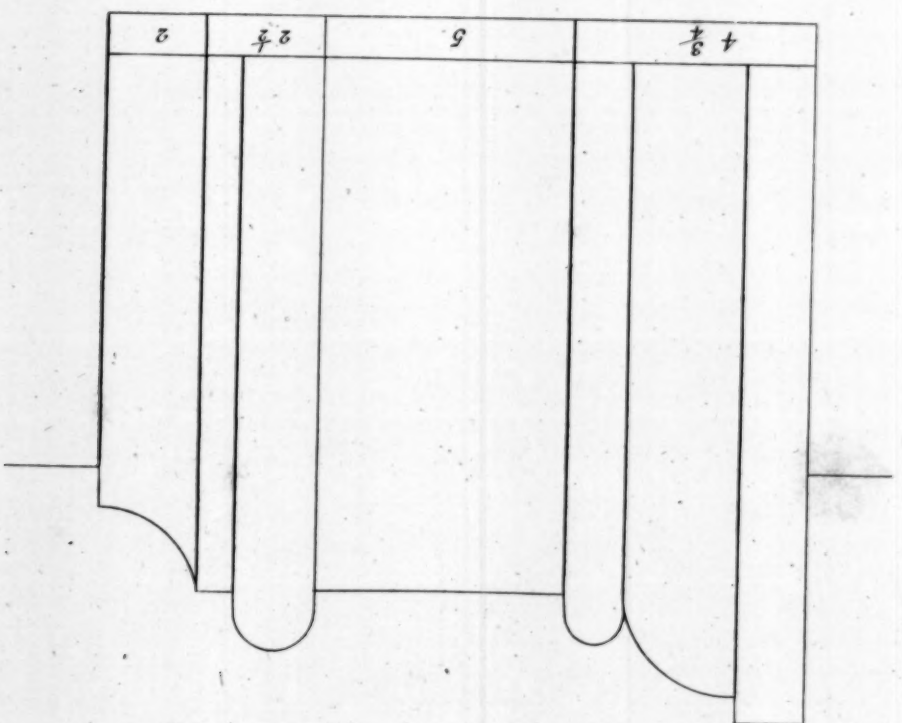
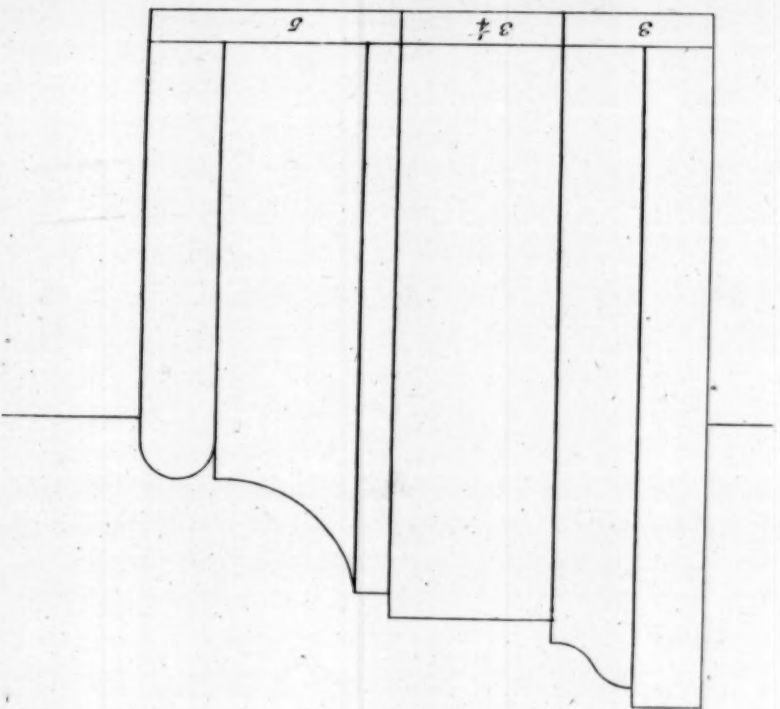
A Swamstedt Pub: accord: to Act of Parl: Jan 18. 1757 3 Addition & culp



7

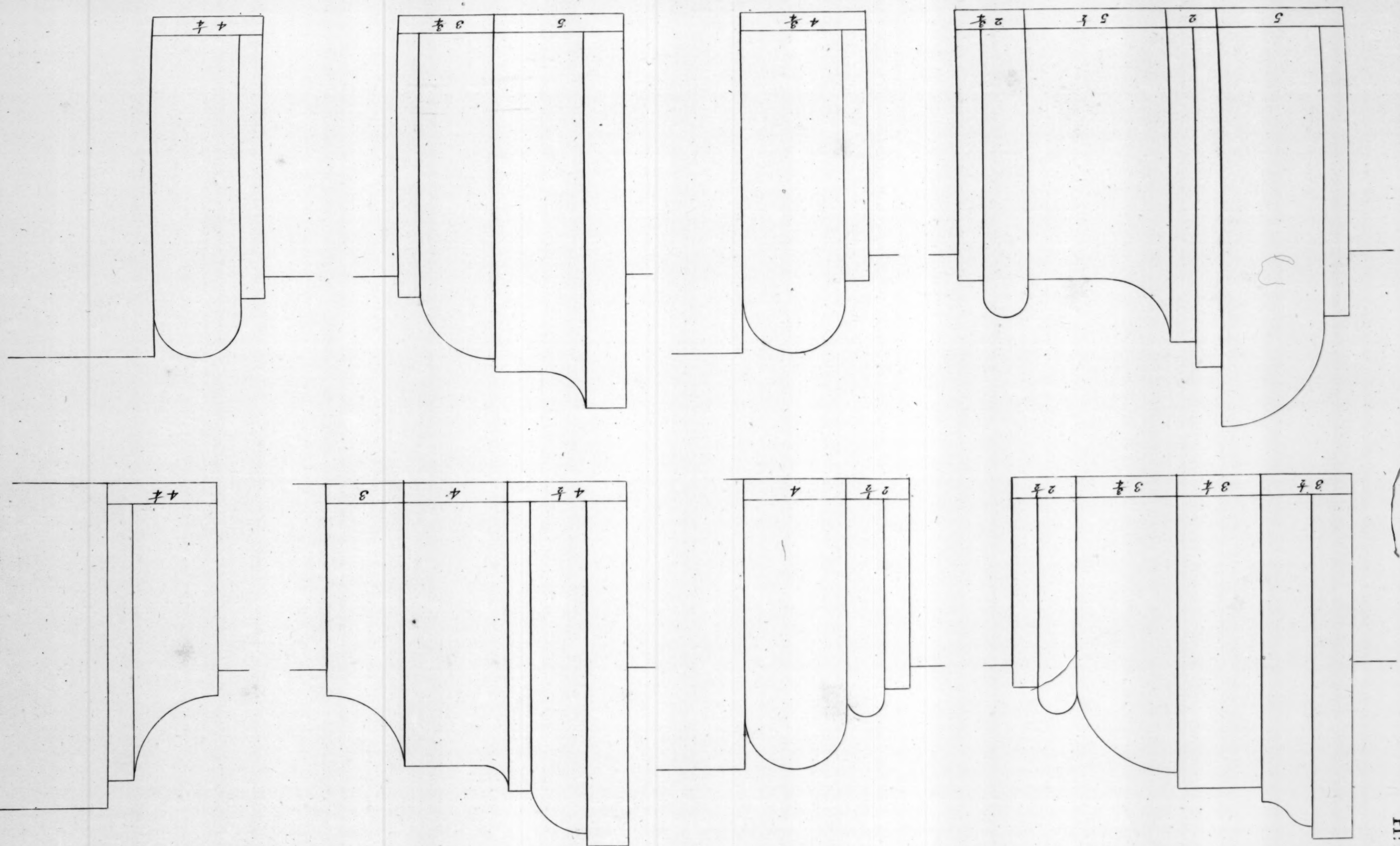


Pl. 24.



At: Swan Arch: published according to act of Parliament June 1757. J. Addison sculp.

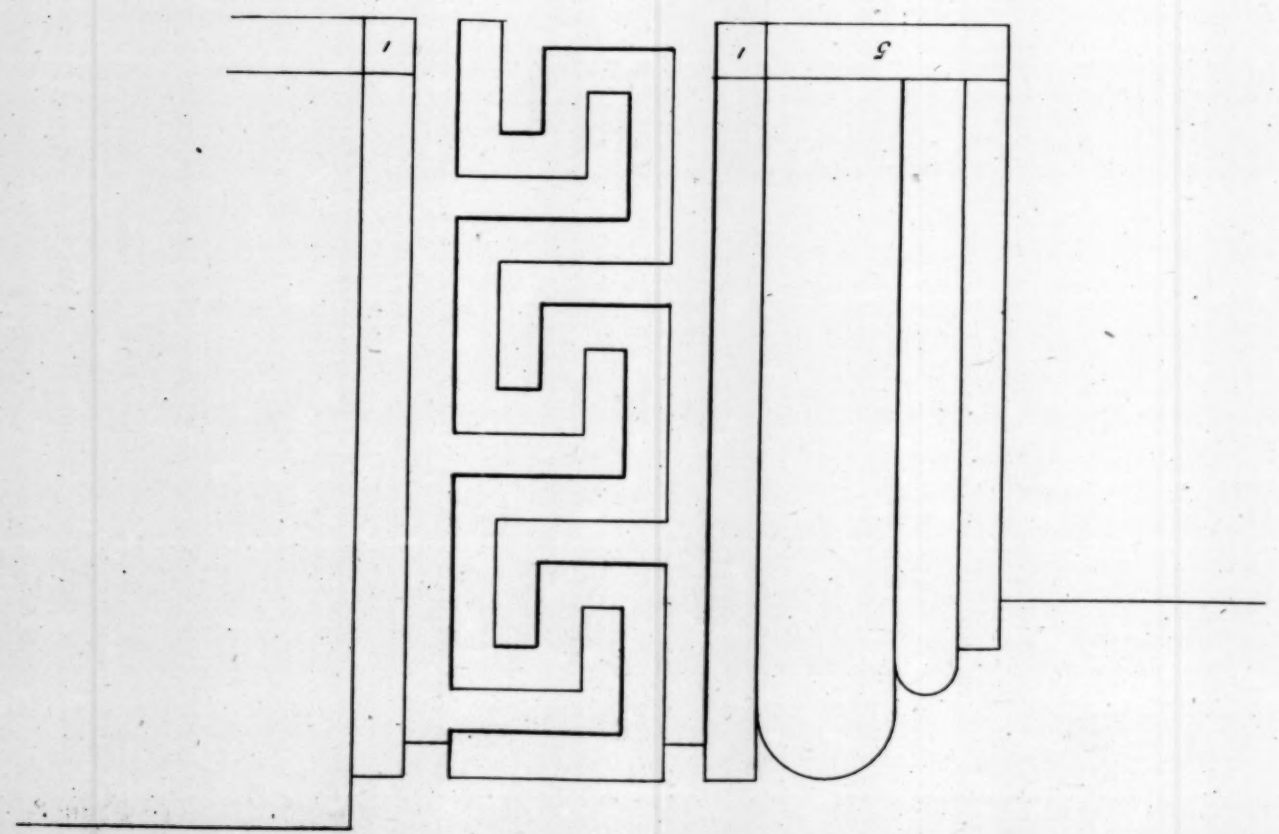
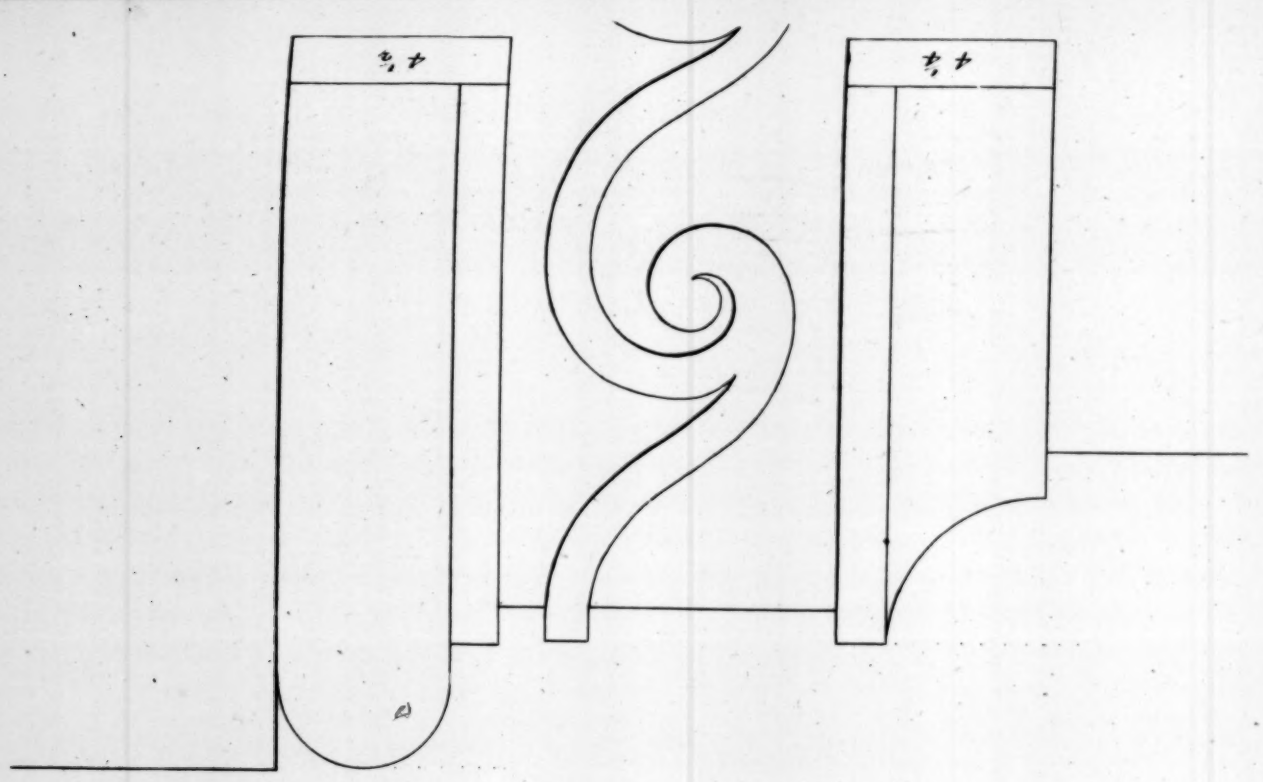
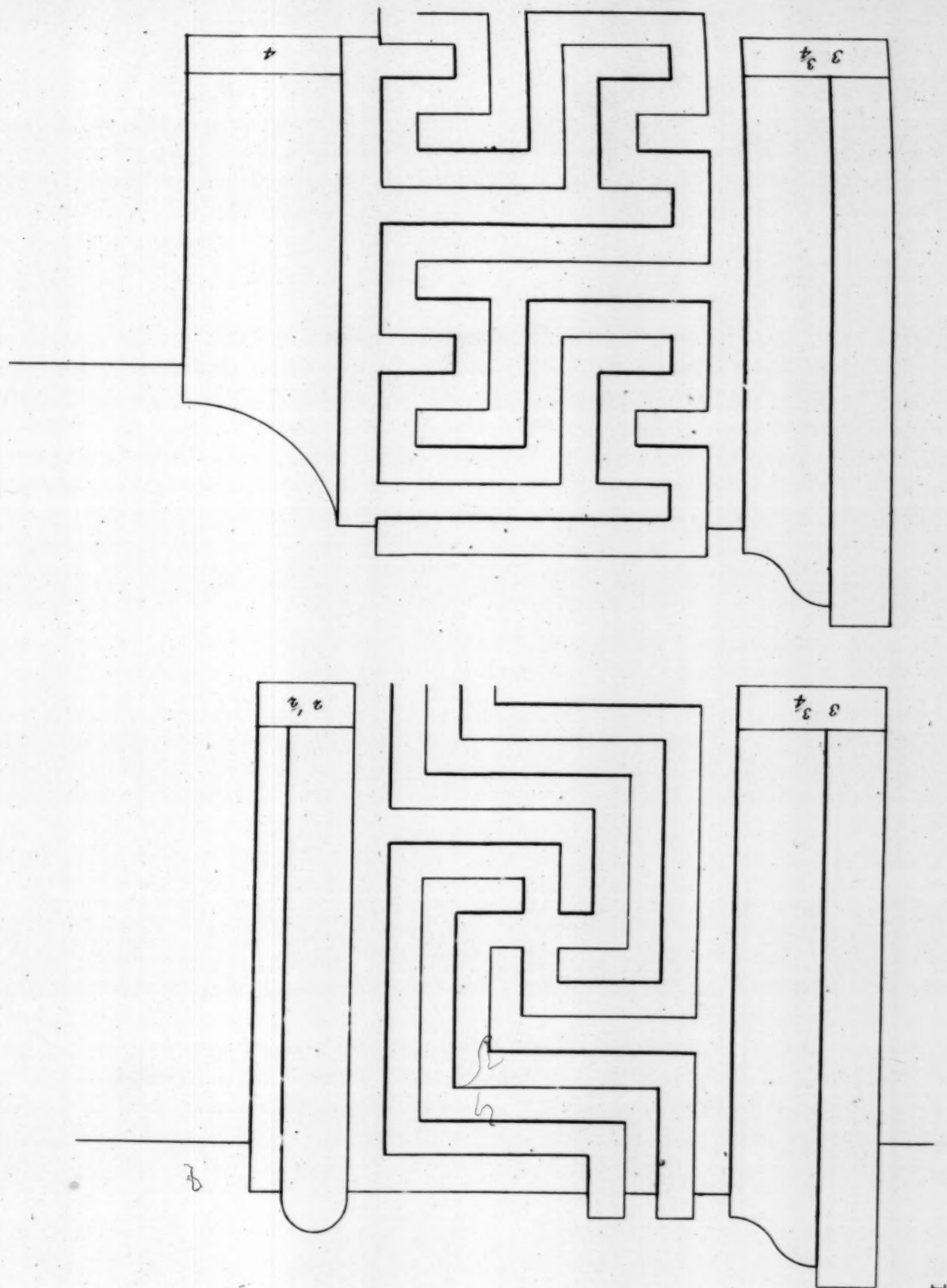




P1: 25.

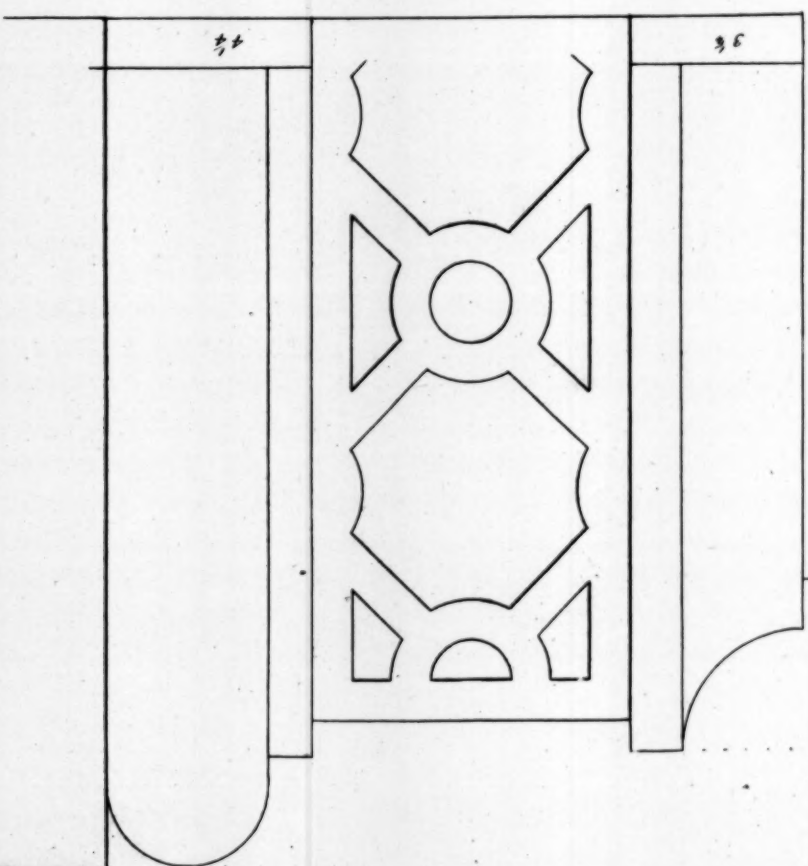
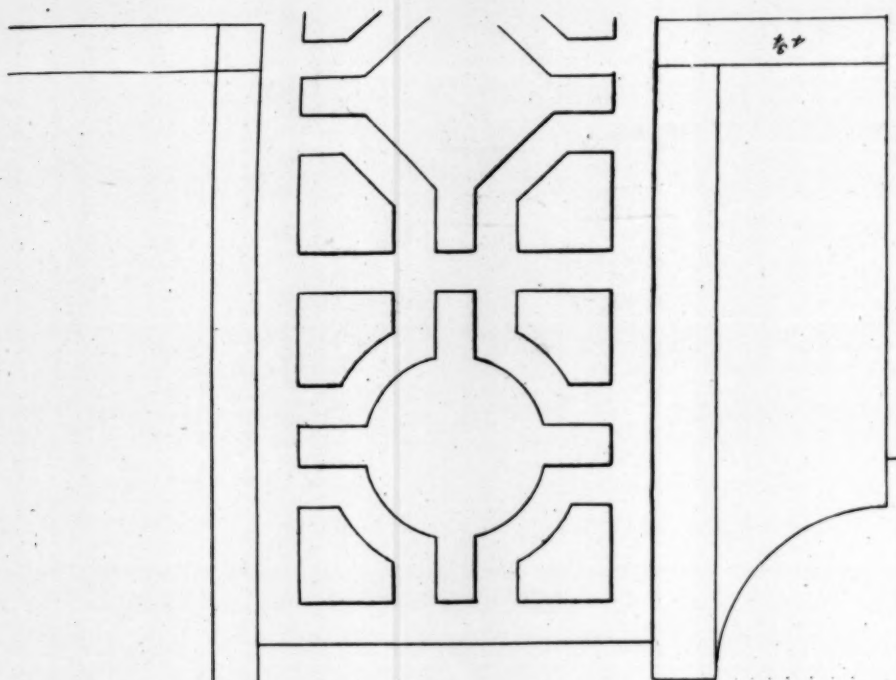
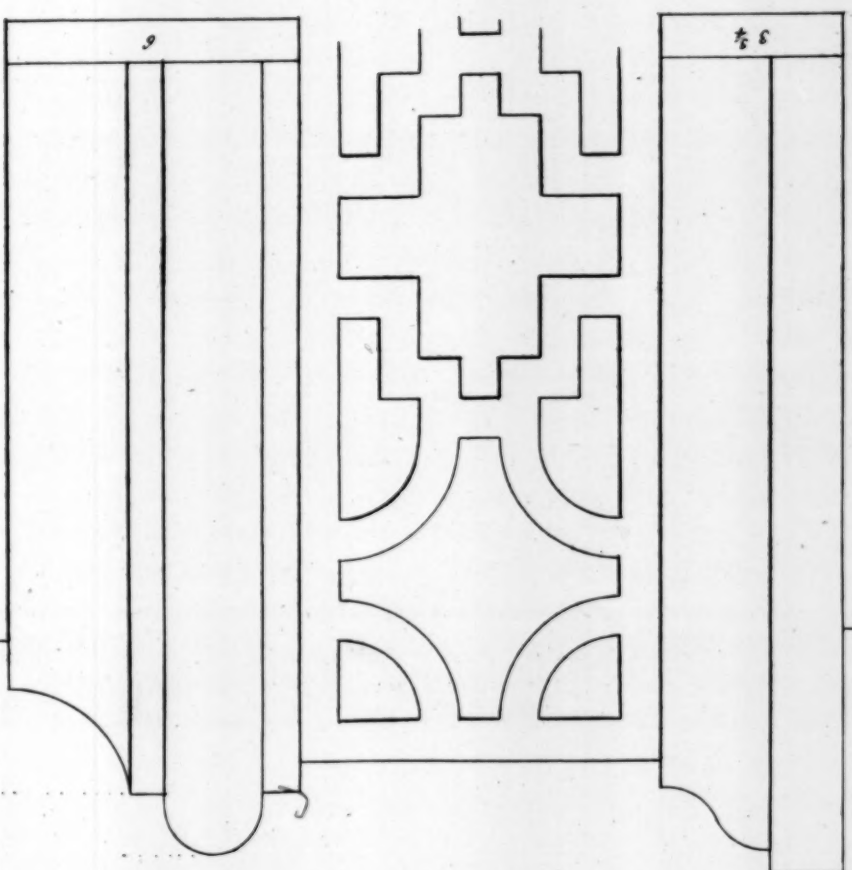
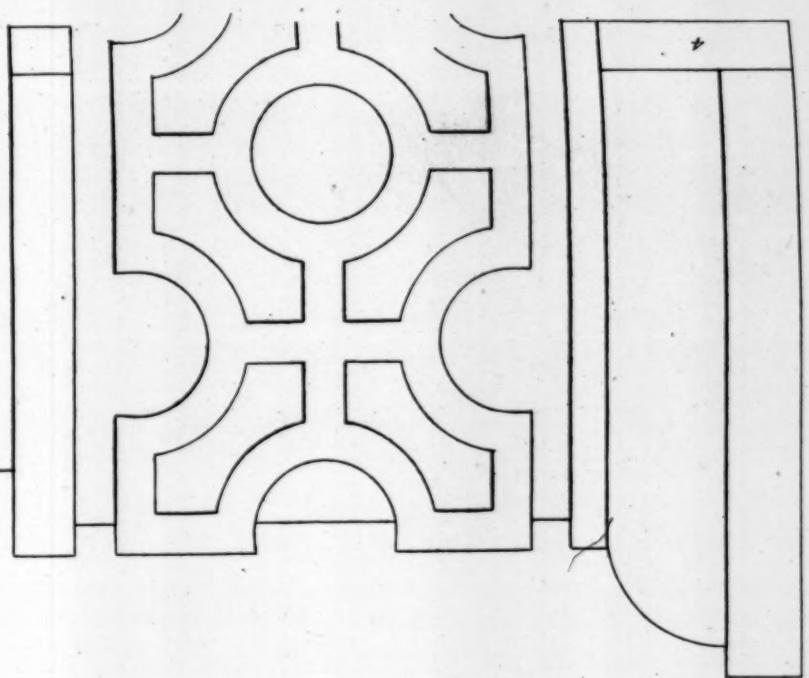
At: Jamm & Robt. Published according to Act of Parliament Jan^y 1757. J. Addison & Co. p.





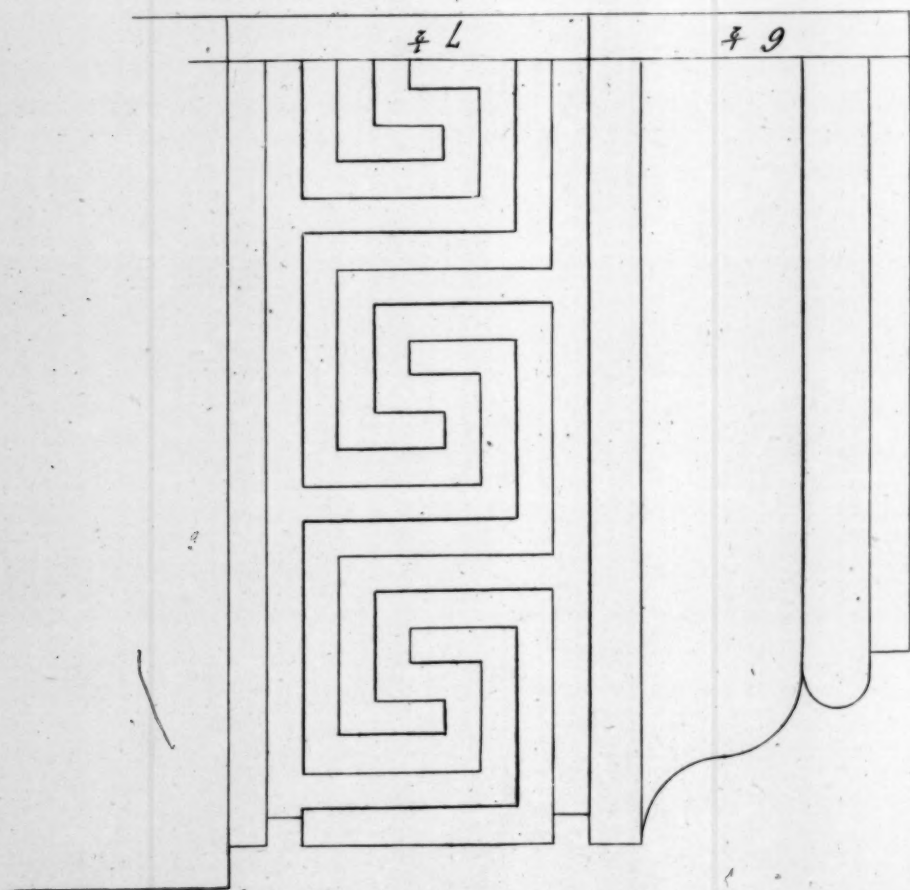
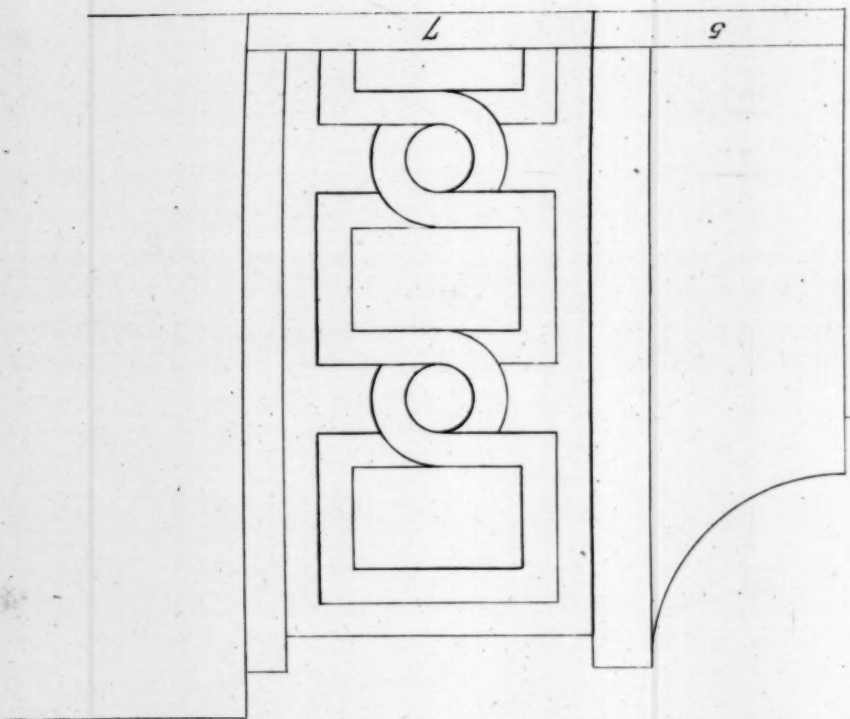
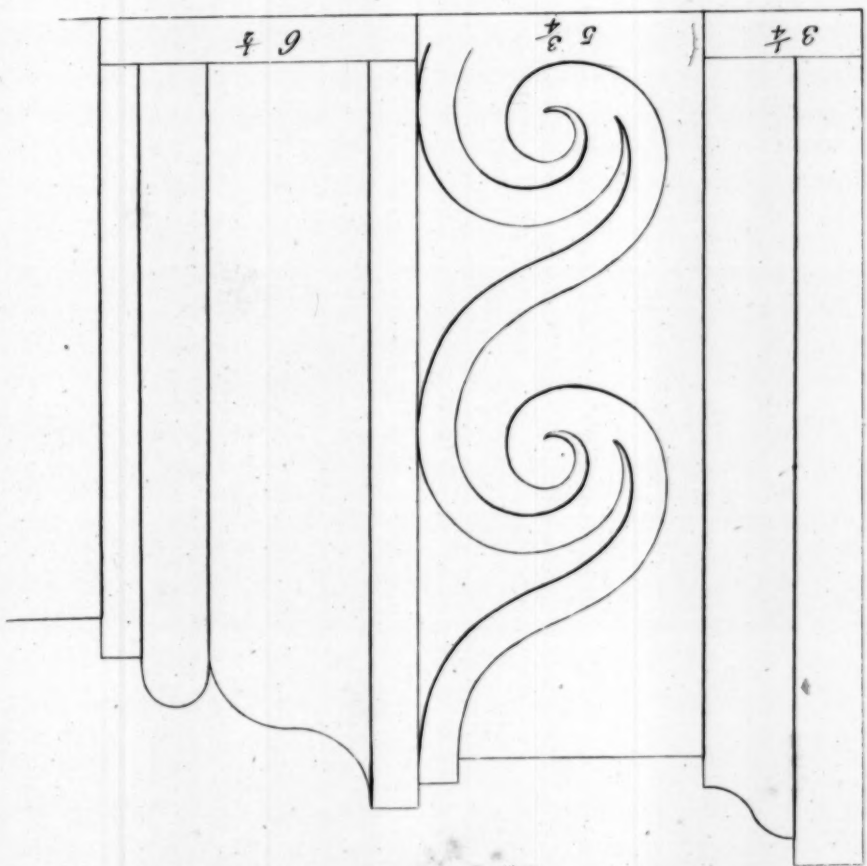
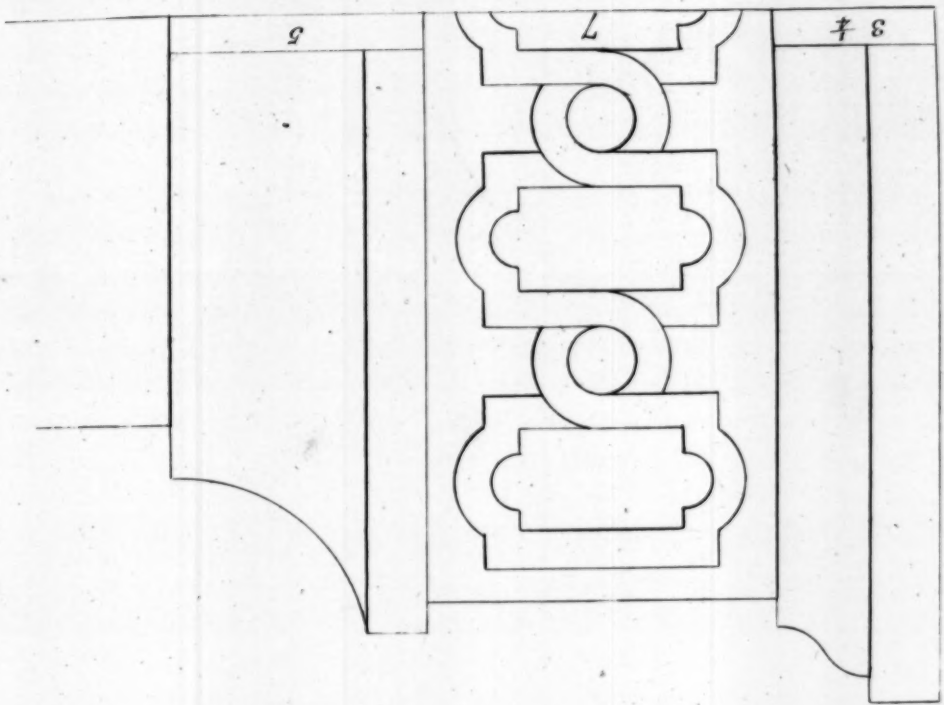
Ab. shown arch. Published according to Act of Parliament Jan. 9, 1857. J. Wilson sculp.





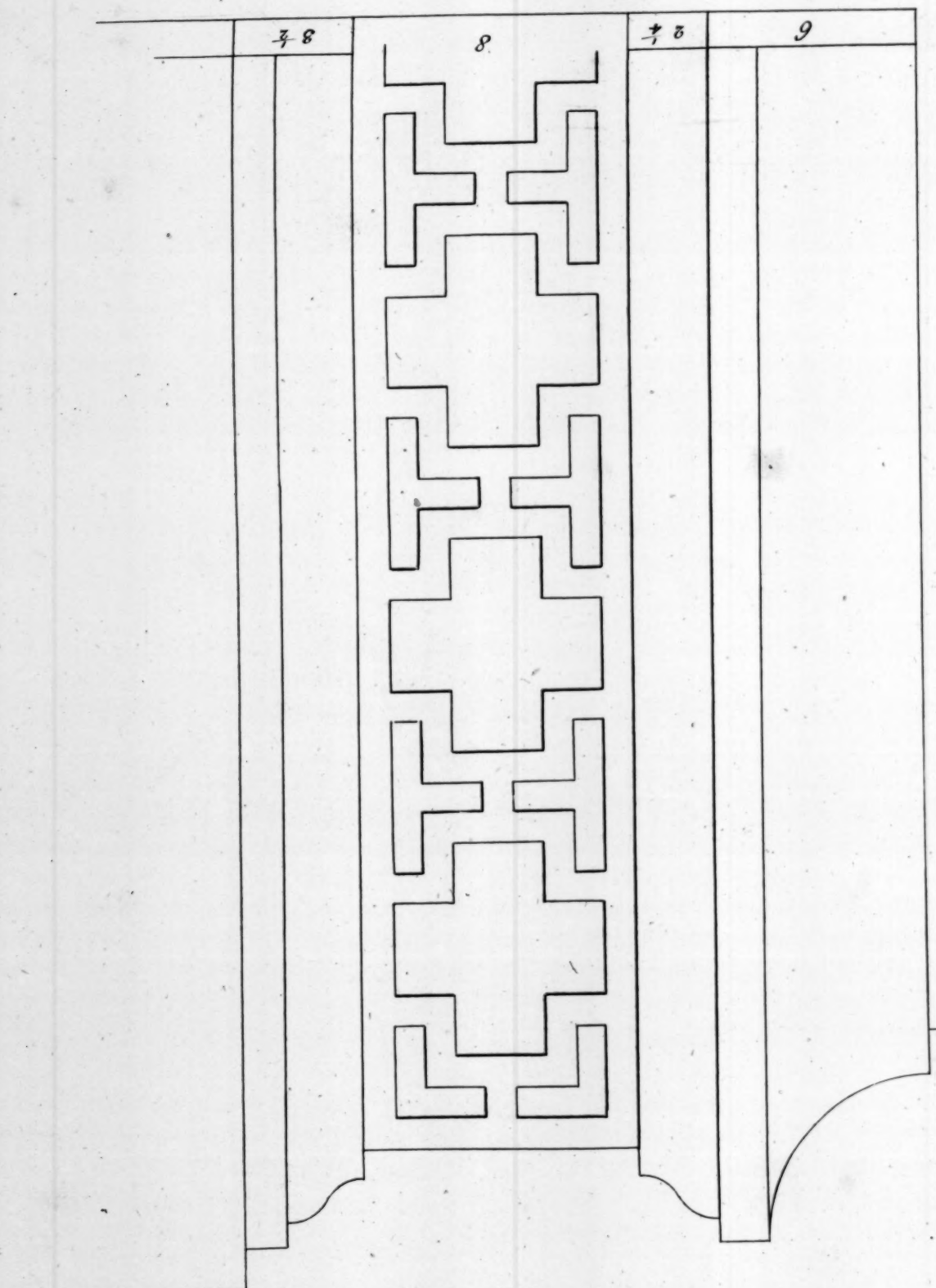
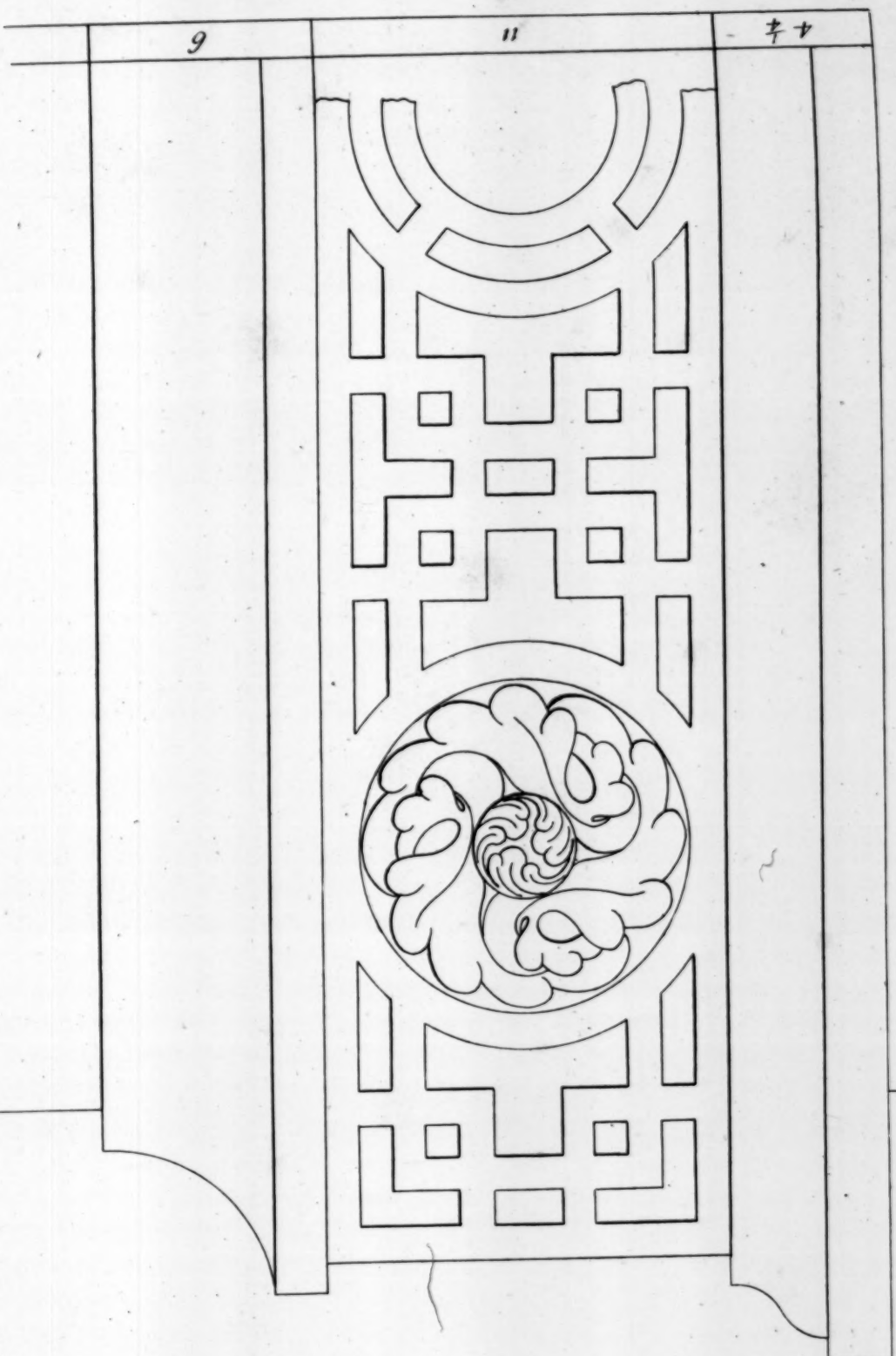
16. Iron arch. Published according to Act of Parliament Jan. 1757. 8. Addition copy.





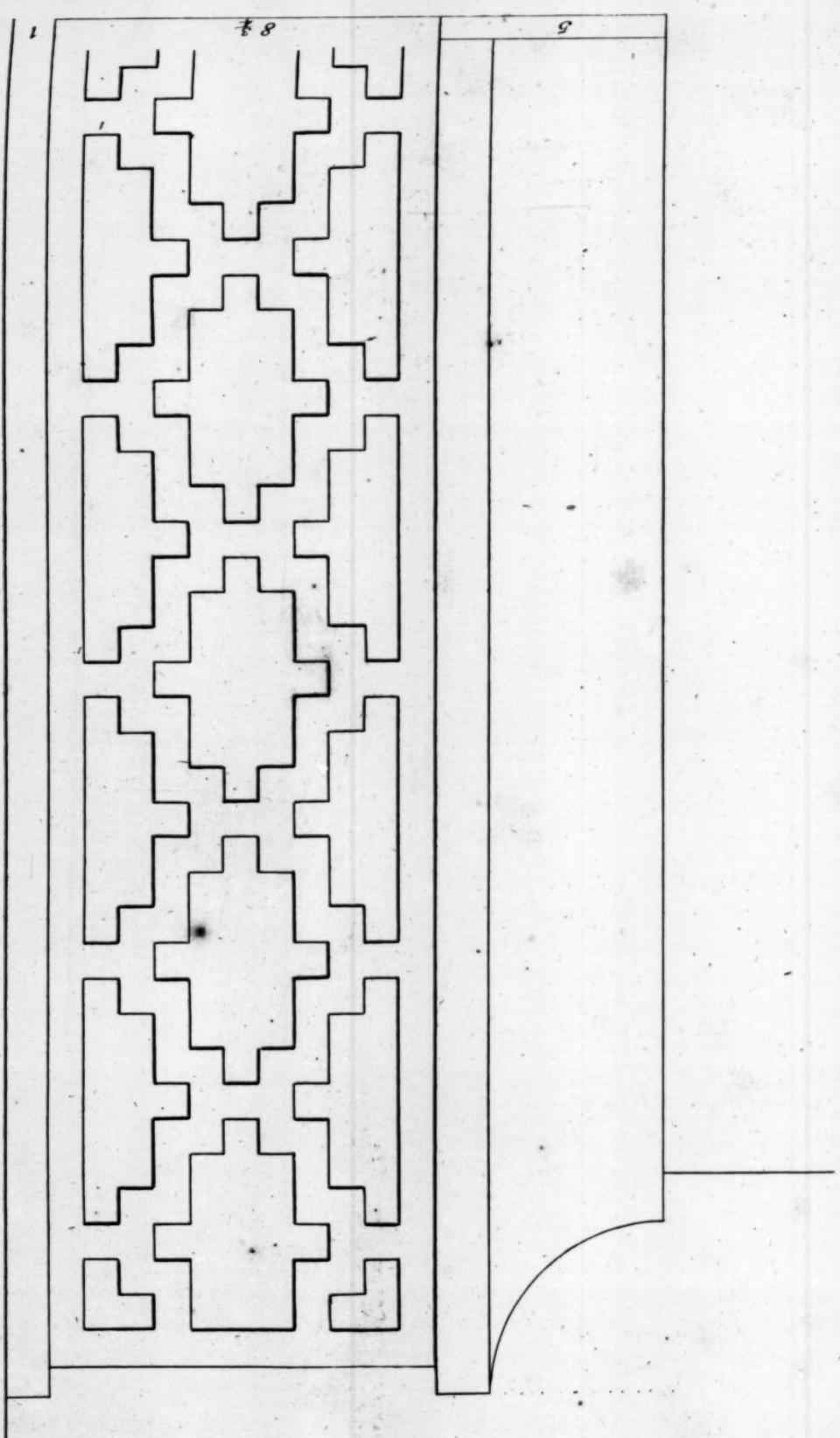
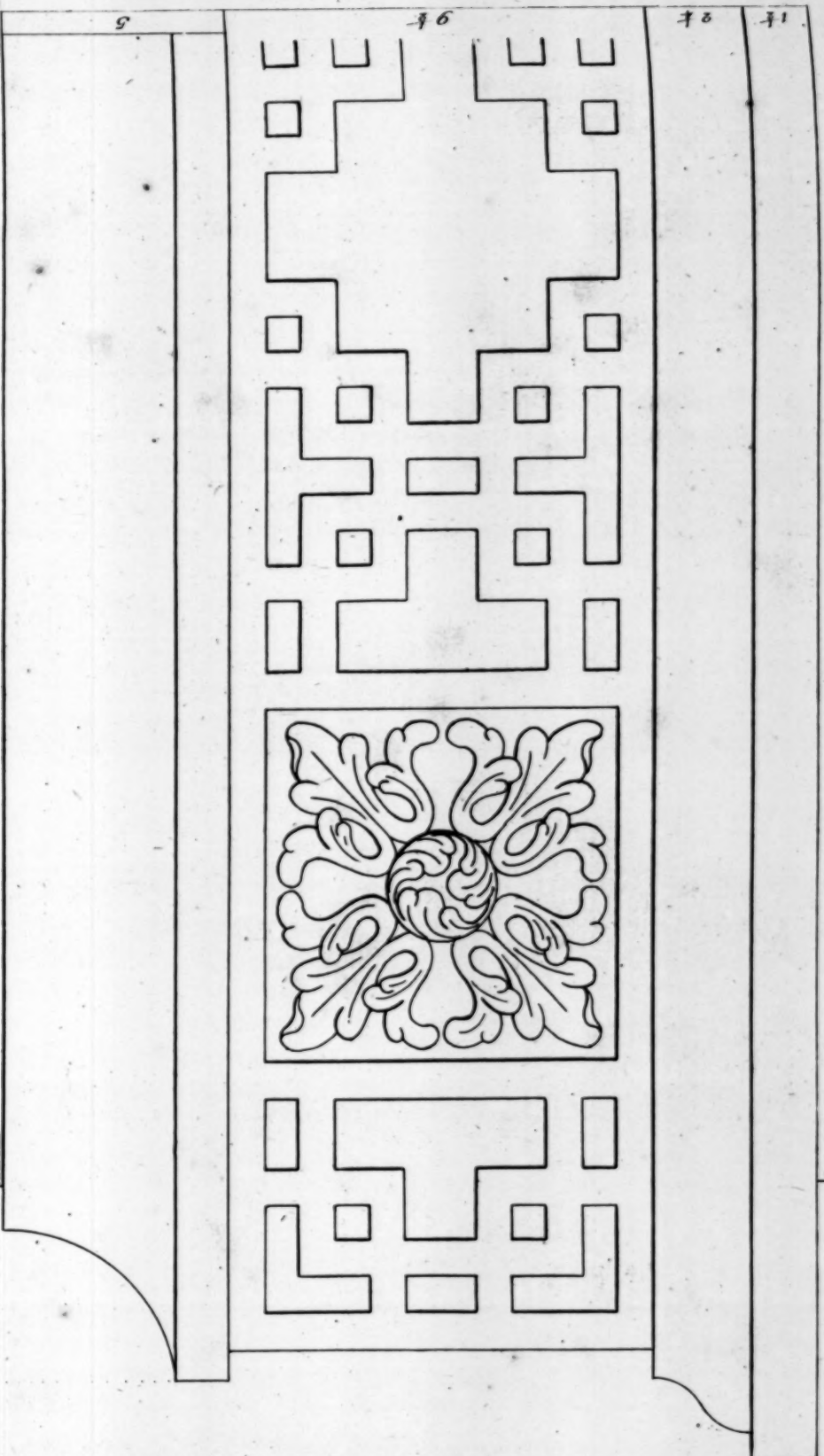
The Swan Arch: Plutarch's according to the of Parliament Jan. 1757. J. Addison sculp.



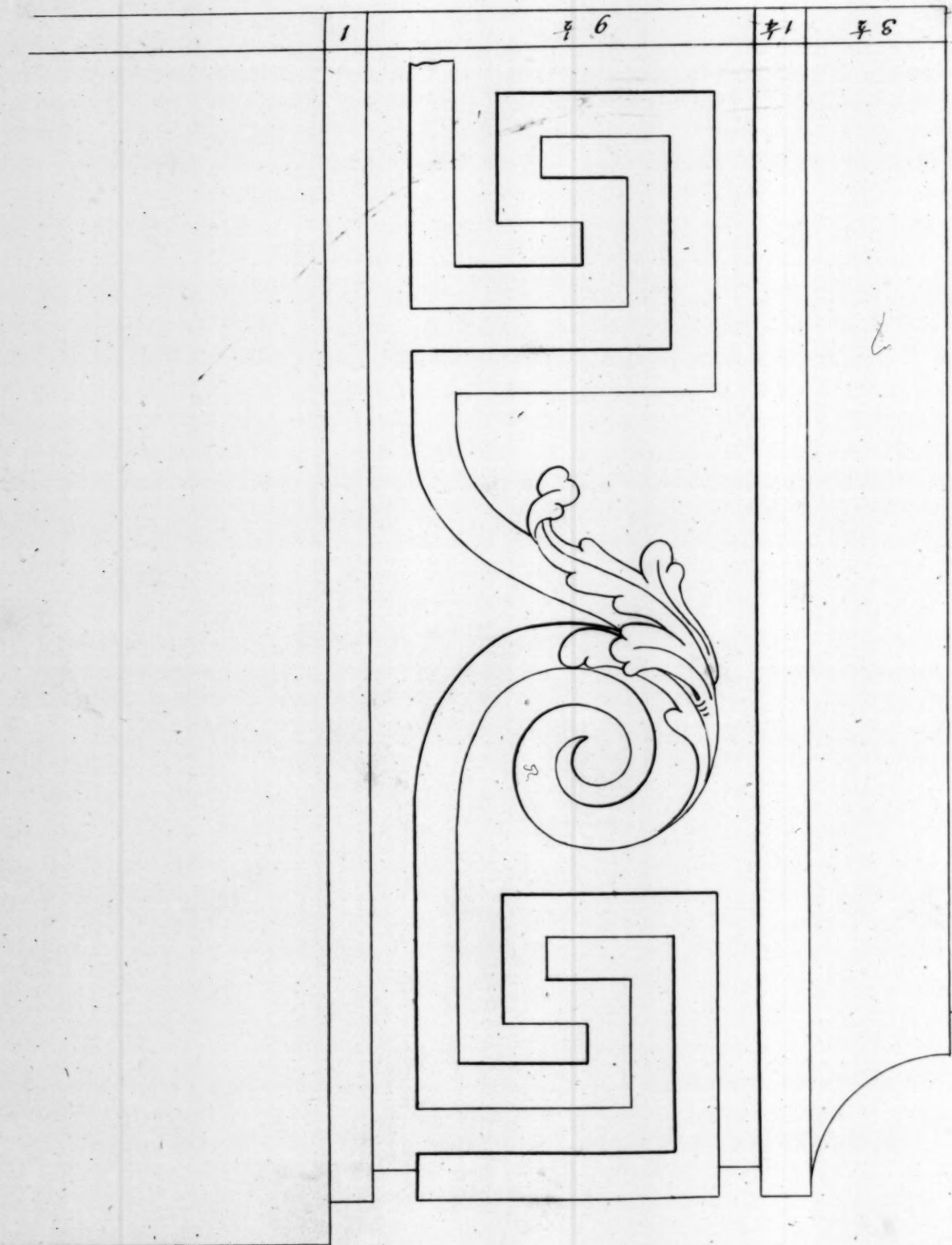
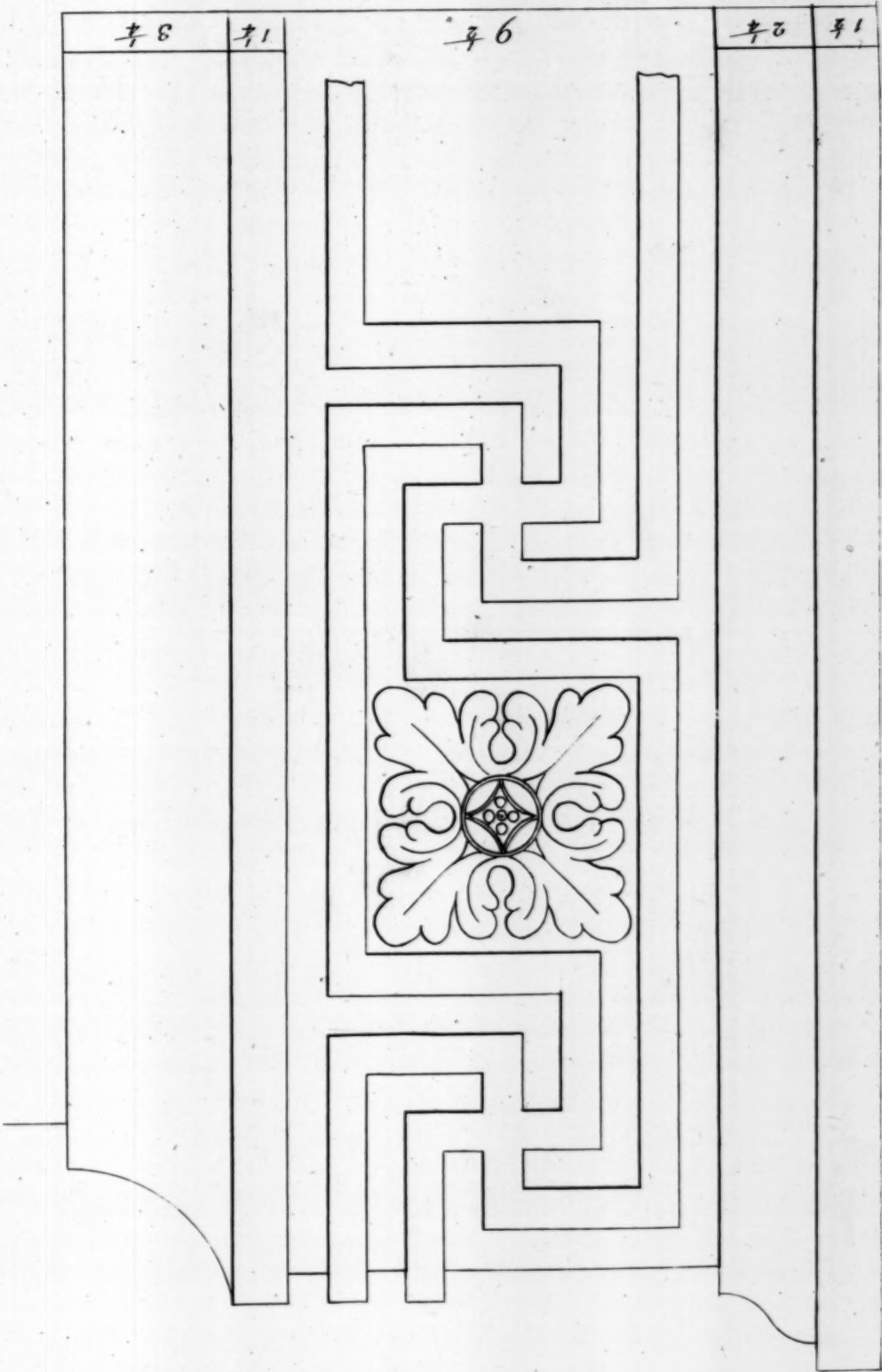


The screen and bed of the 17th century according to the plan of the 17th century. J. Addison copy.



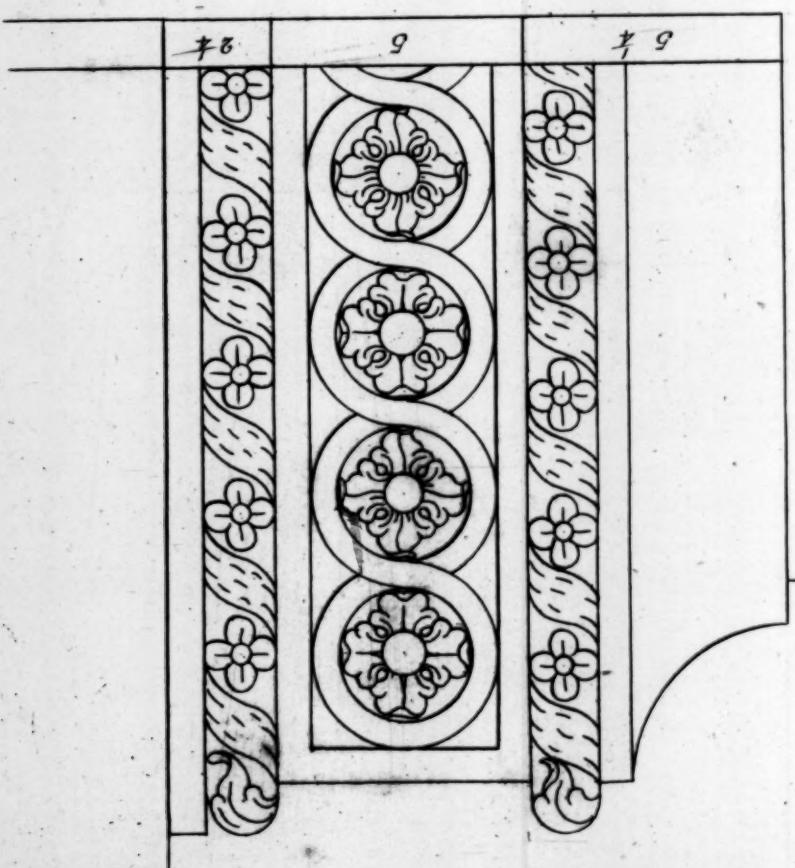
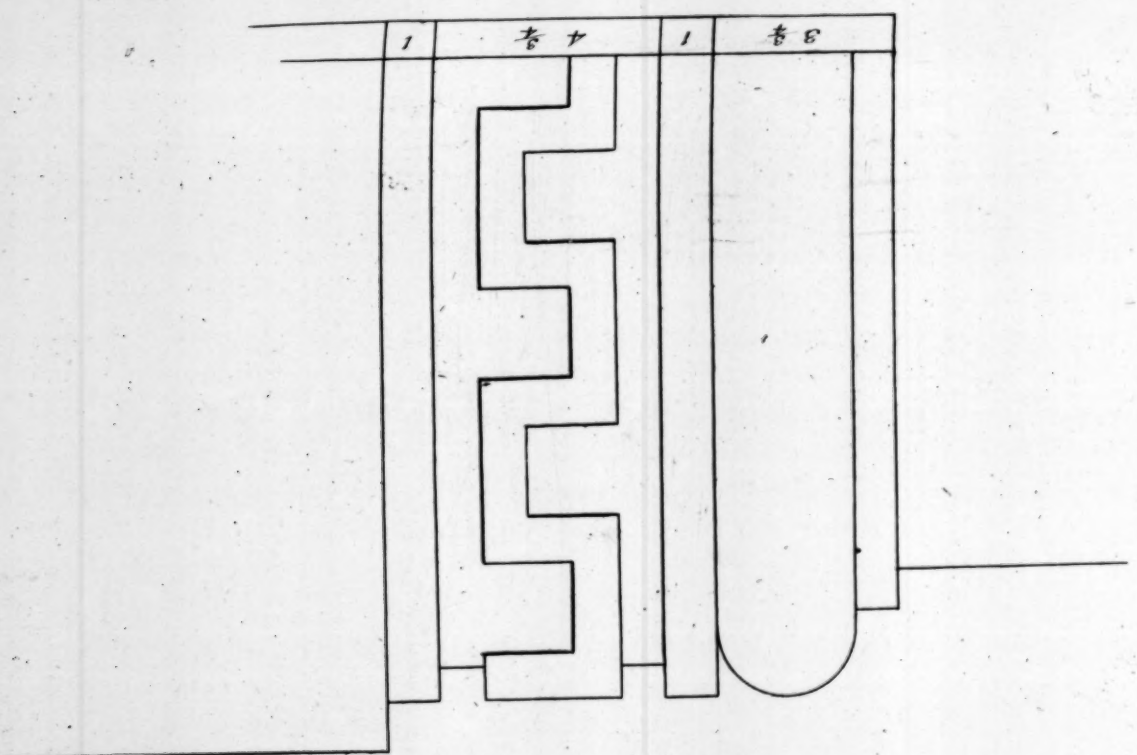
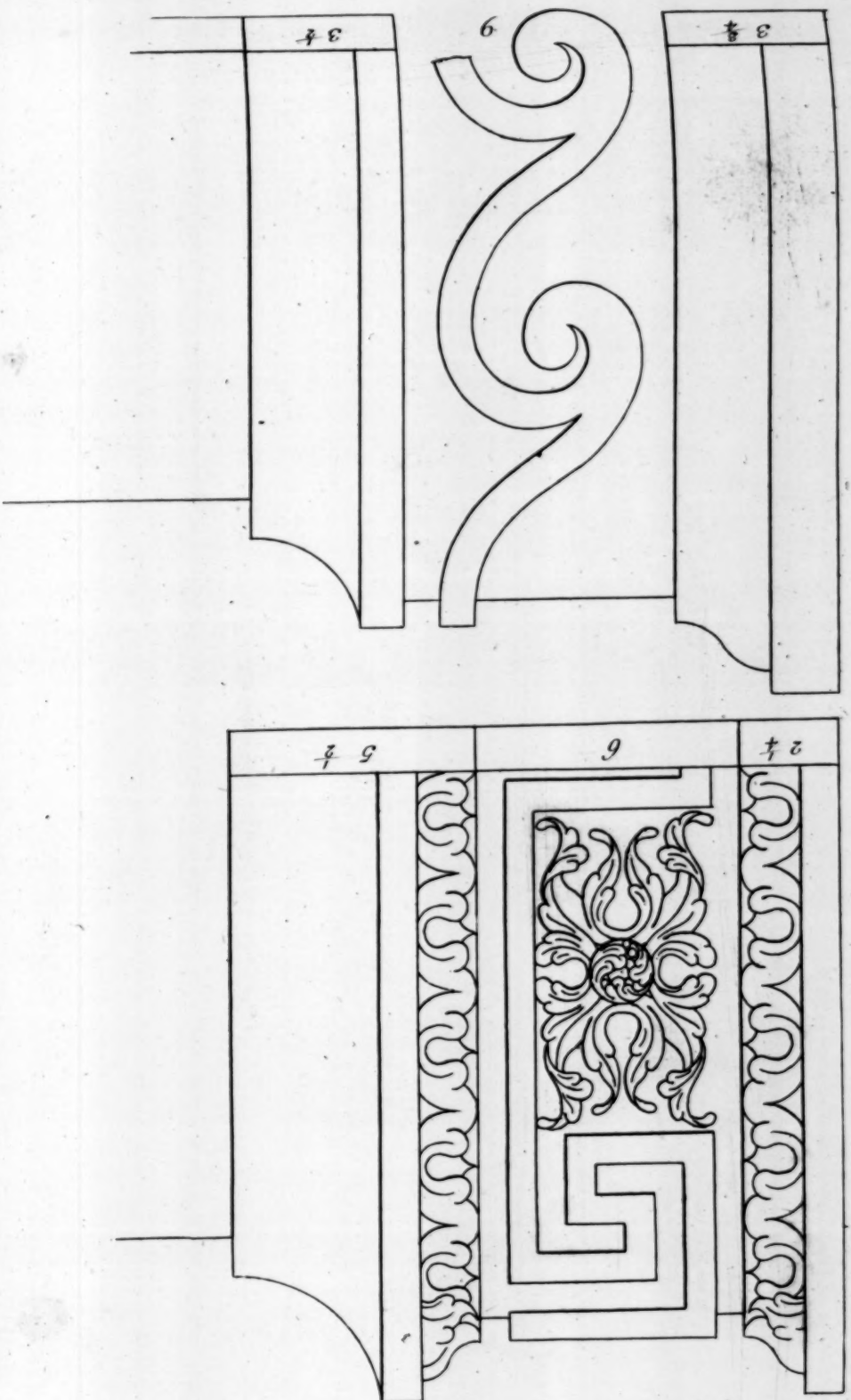






No. 1. According to Act of Parliament 1757. J. Addison sculp.

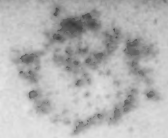


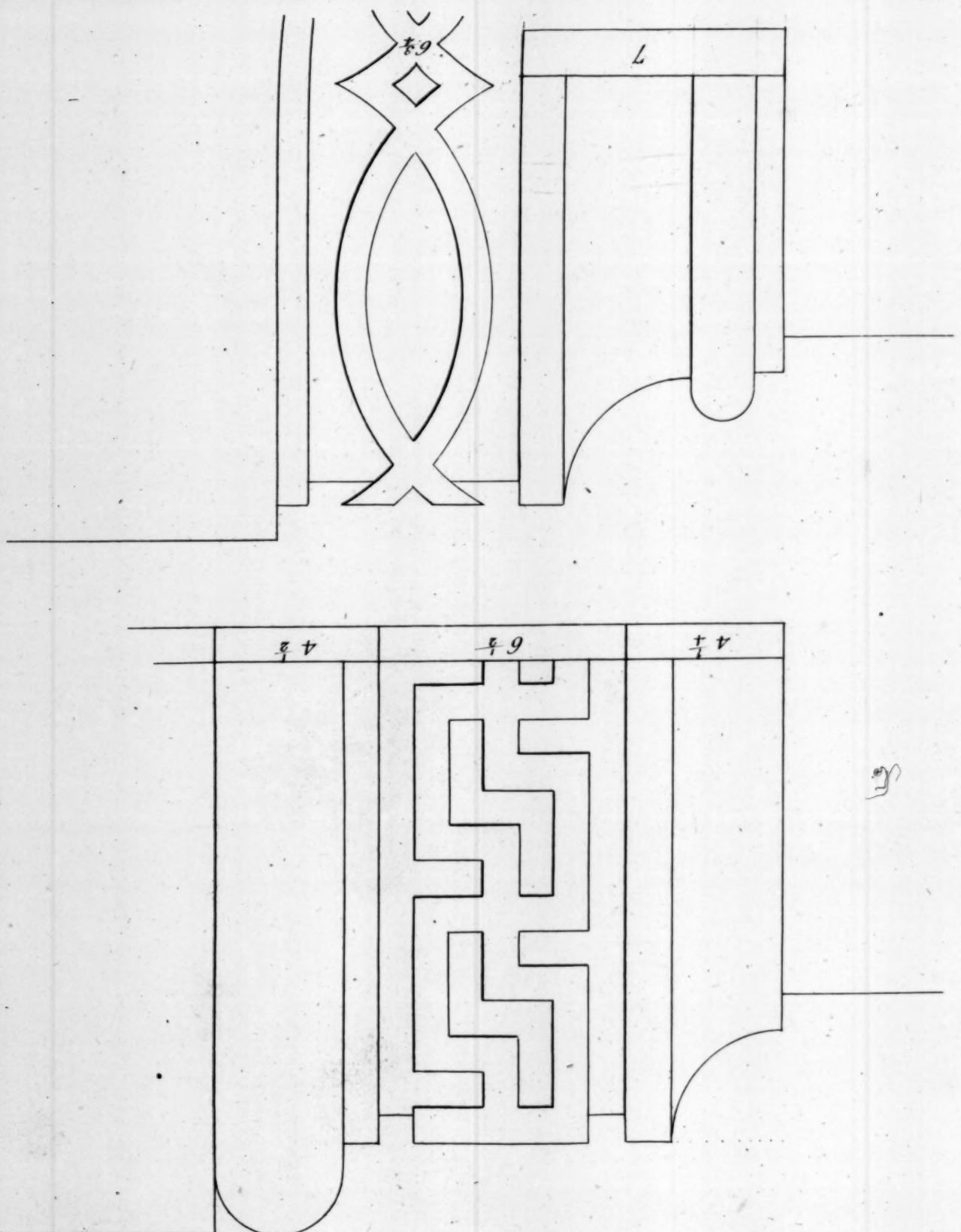
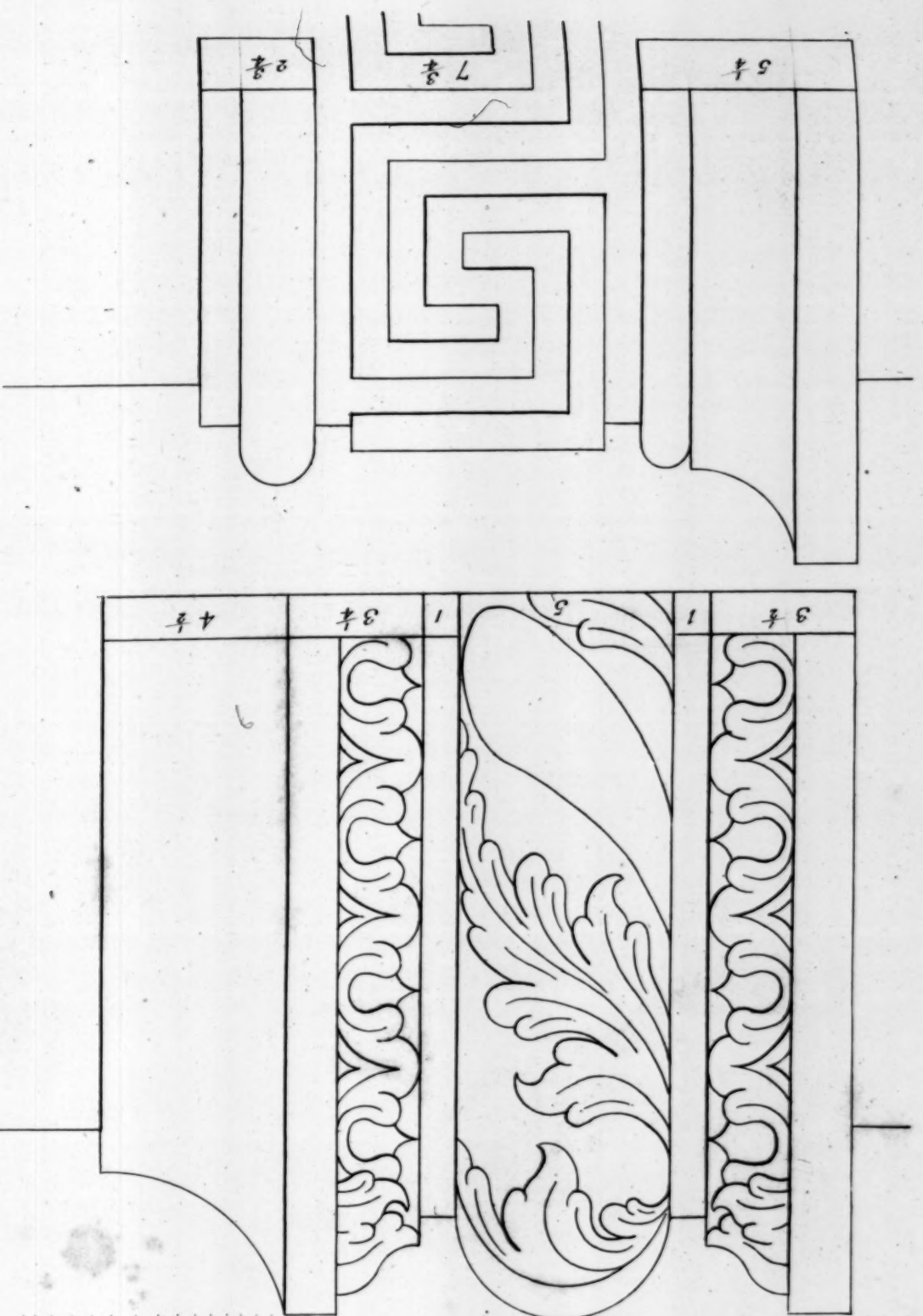


At: Juan Arch: Published according to Act of Parliament Jan^y 1757. of Addison Imp^{ro}.



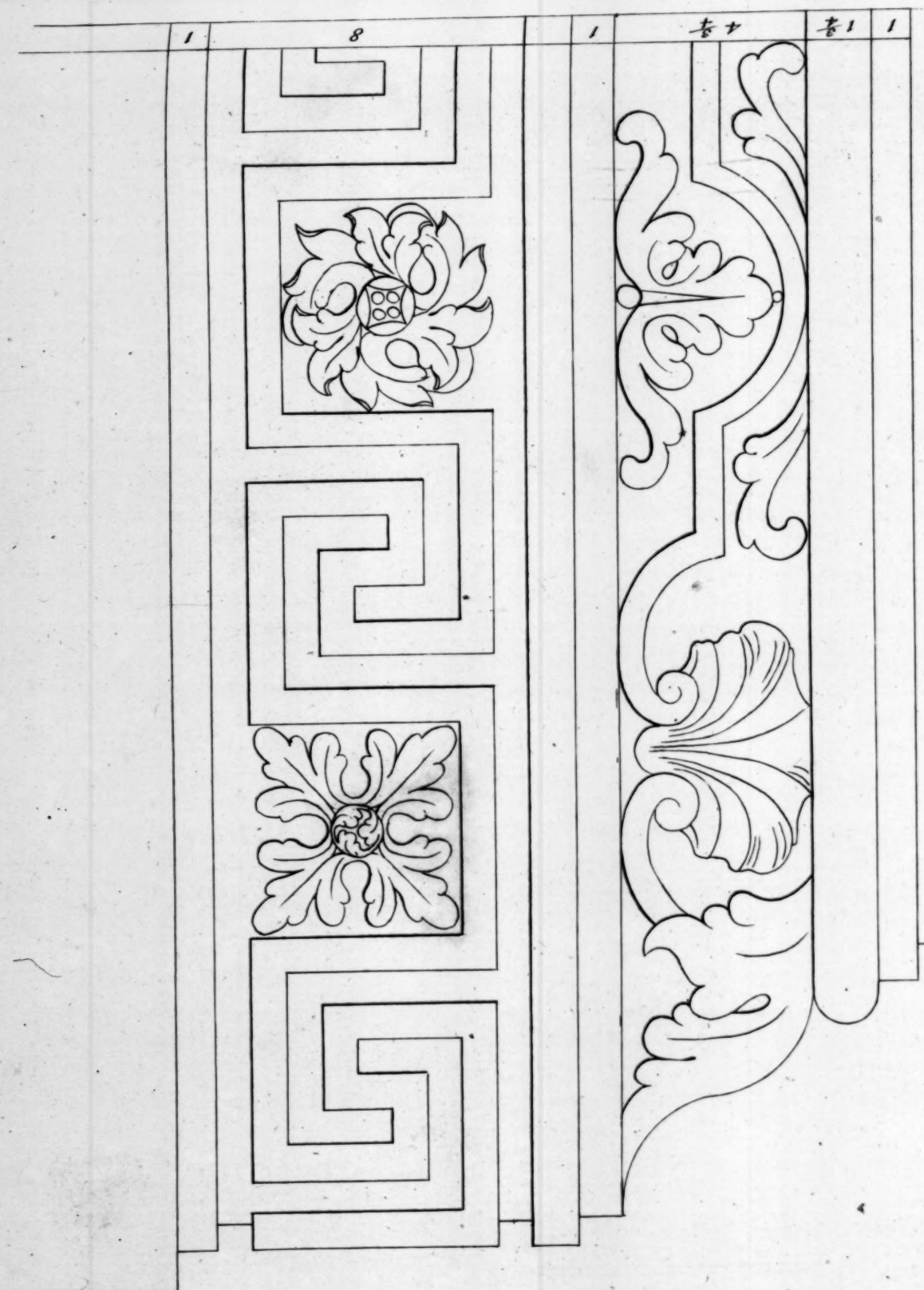
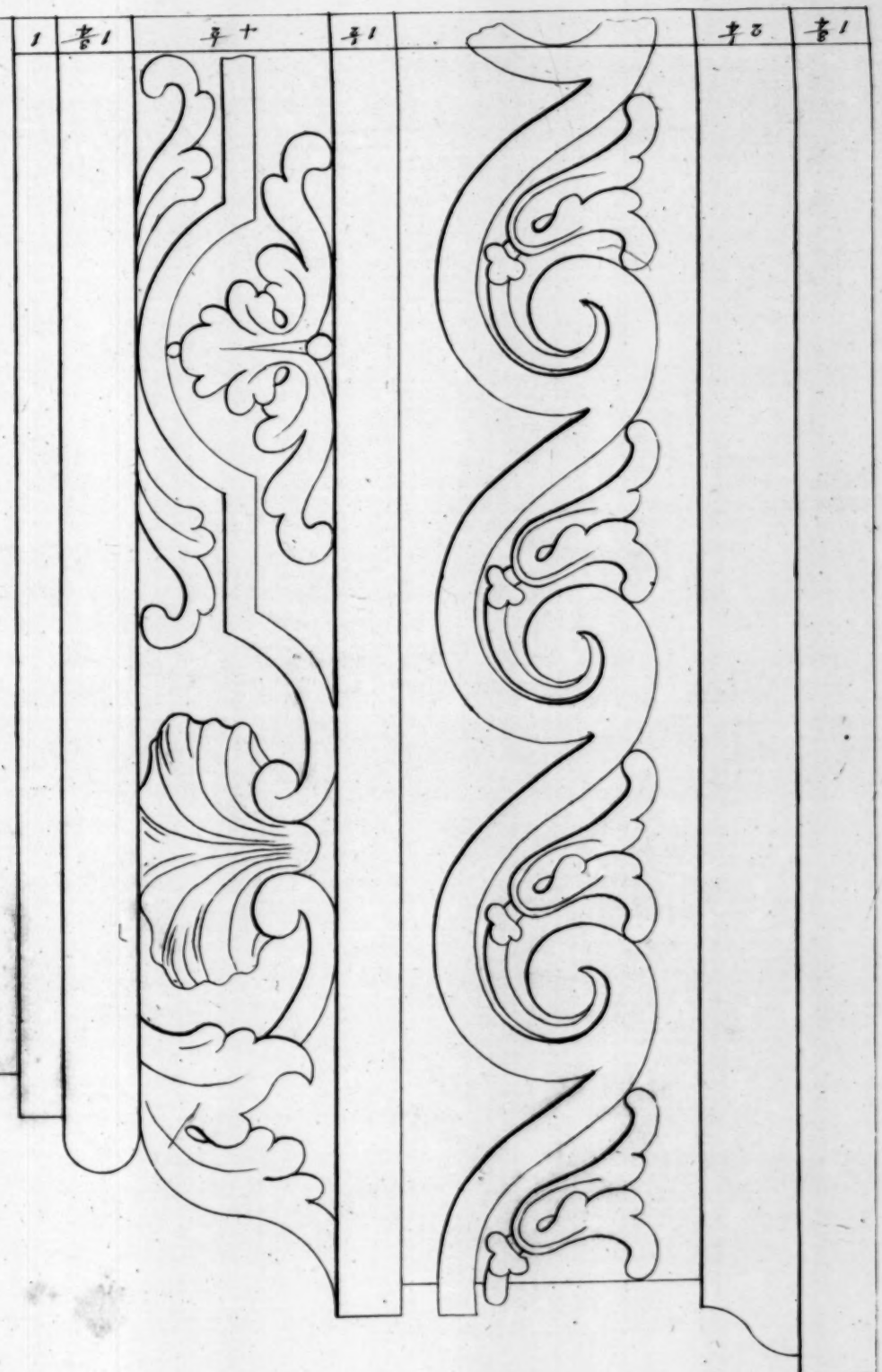
32





Al. Swanwick's published according to list of Parliament Jan. 1757. 8. Addition only.

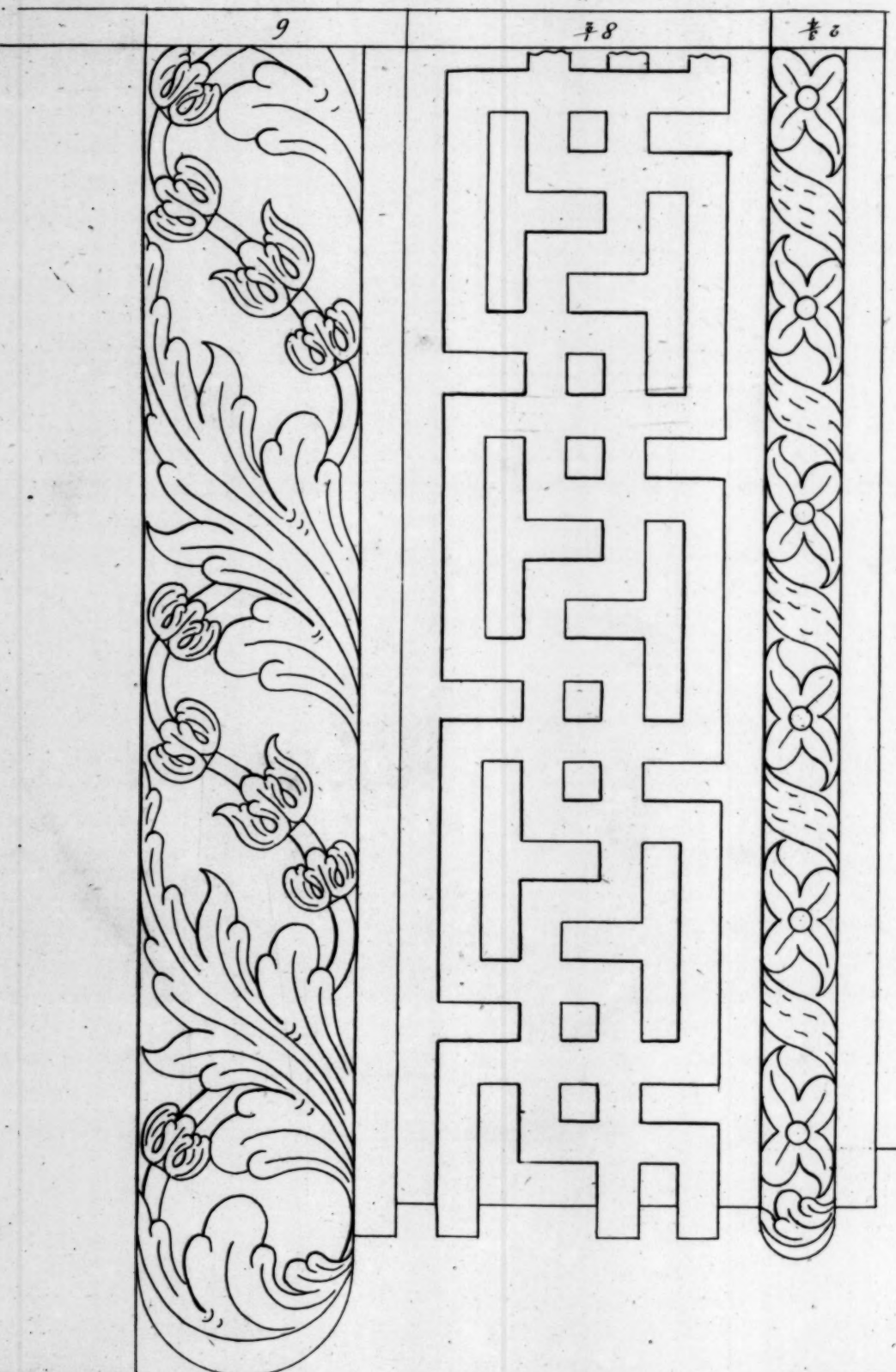
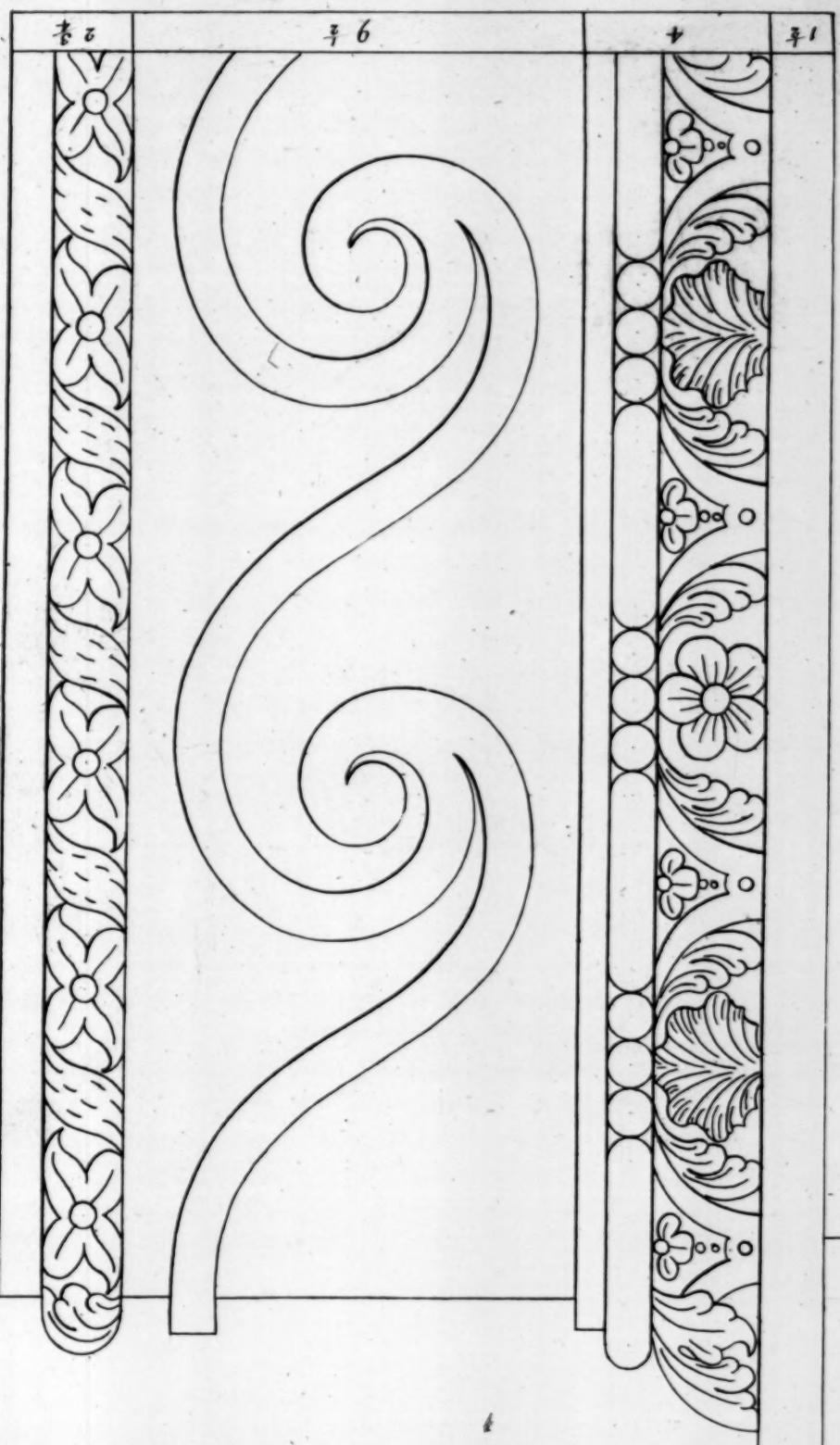




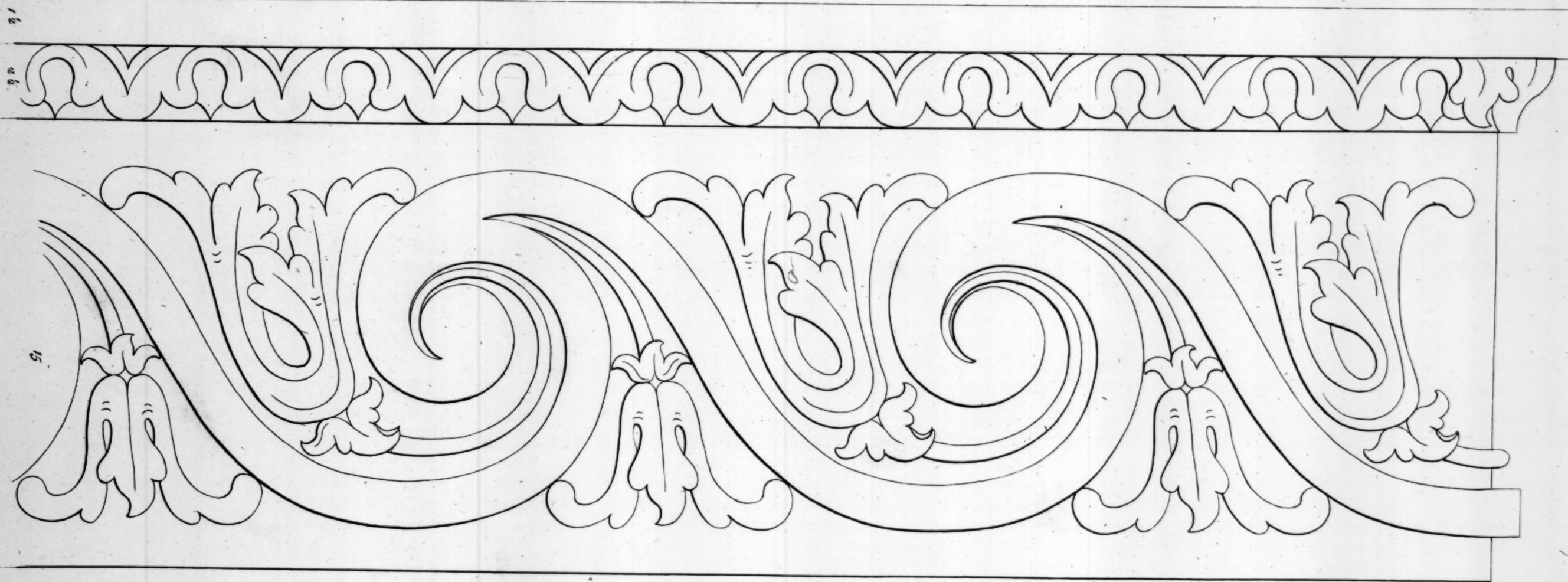






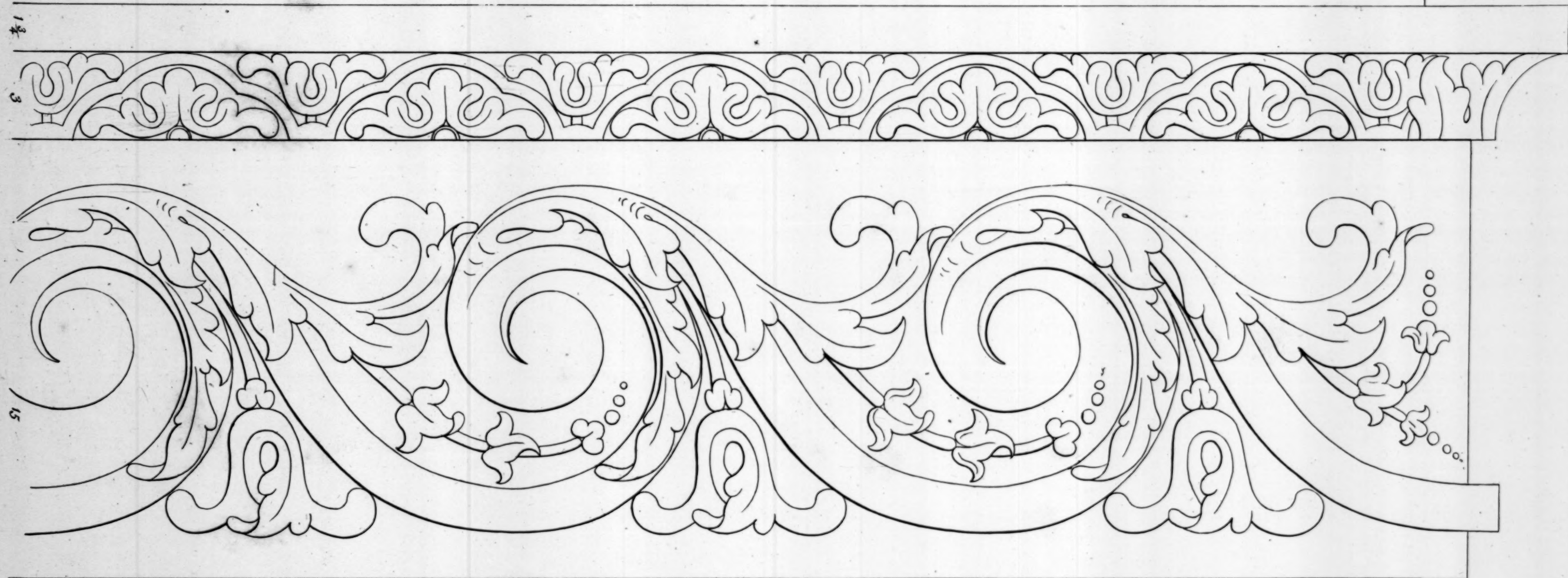






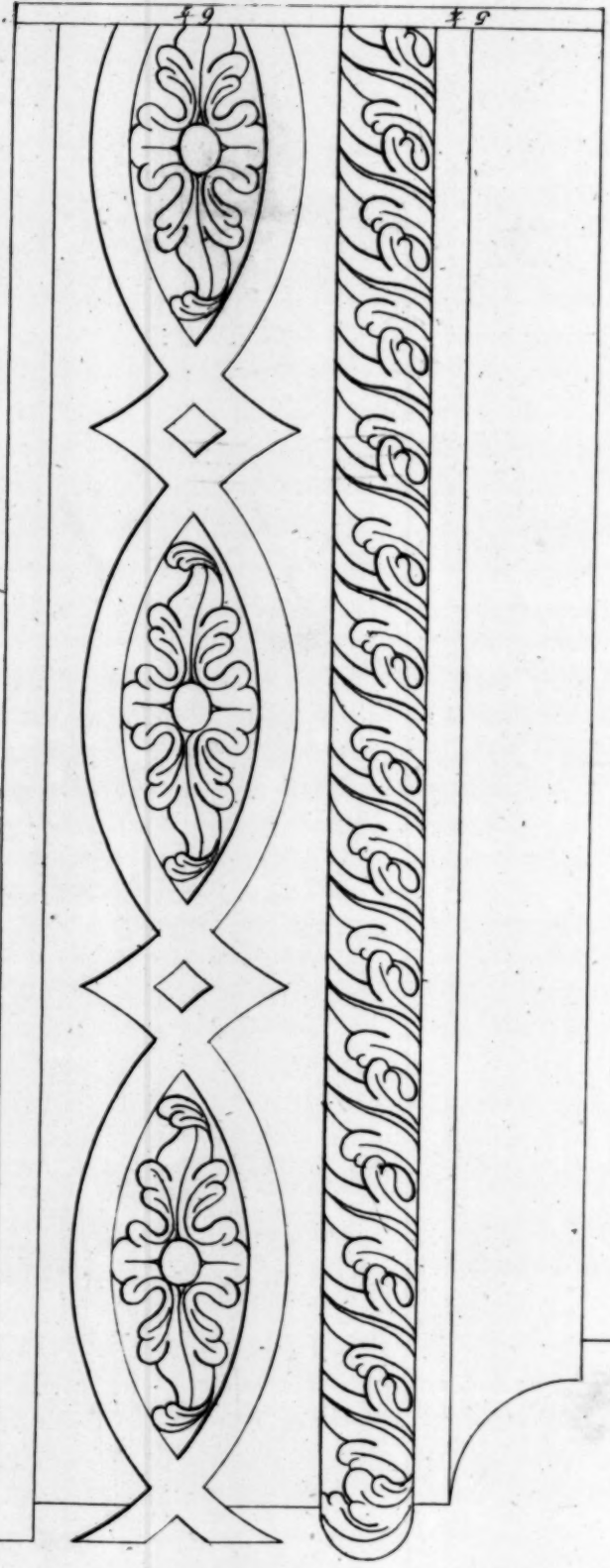
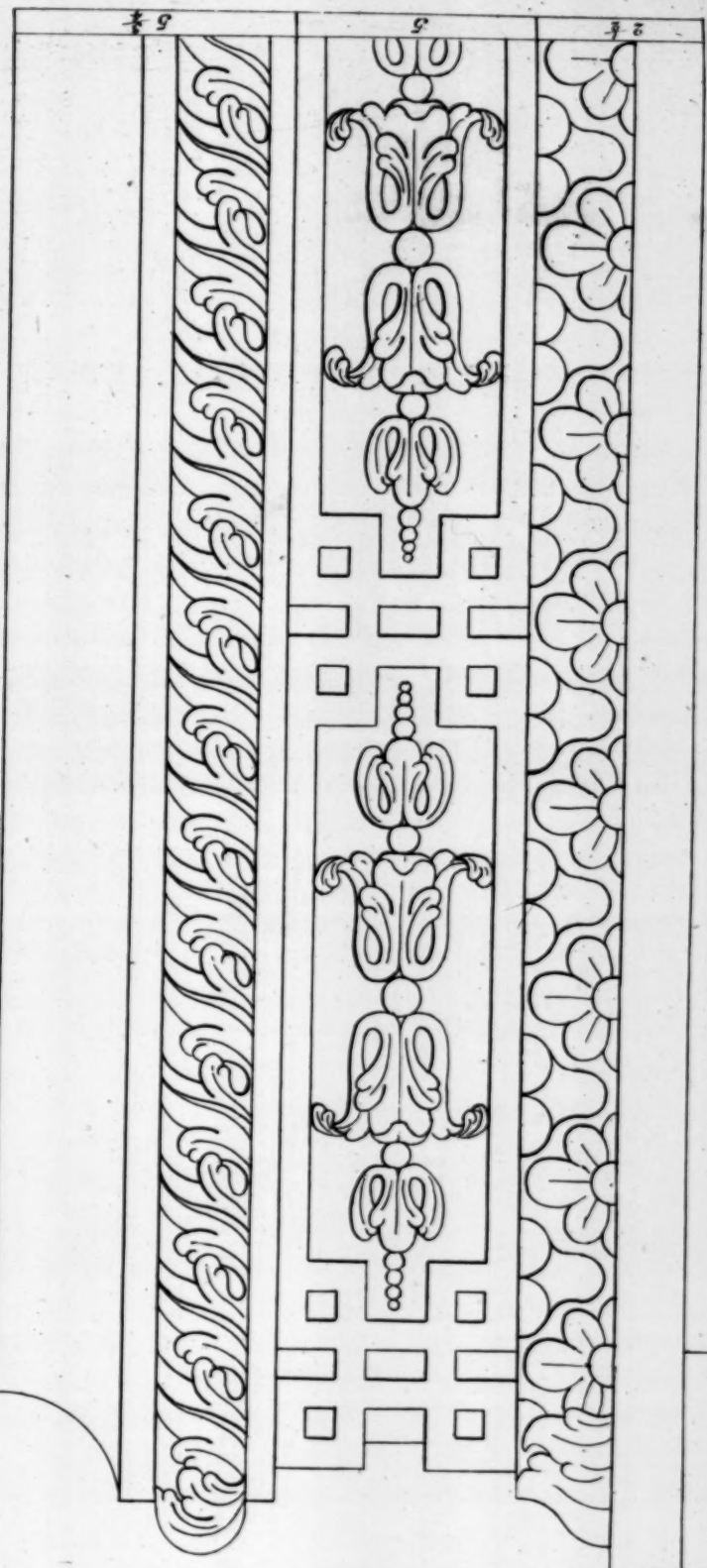
Ab. Swan Arch.† published according to Act of Parliament Jan. 7 1757. Ab. Swan Sculp.



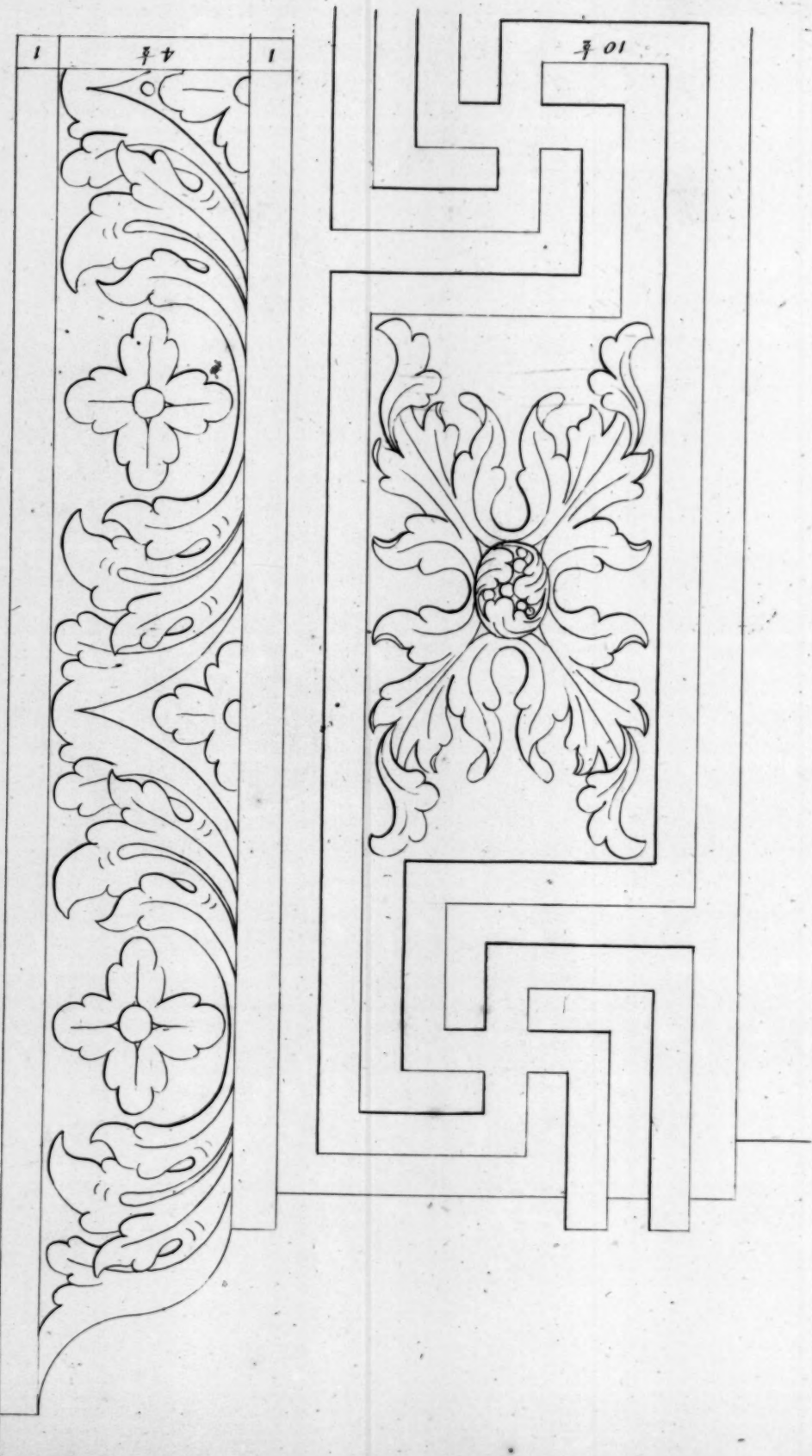
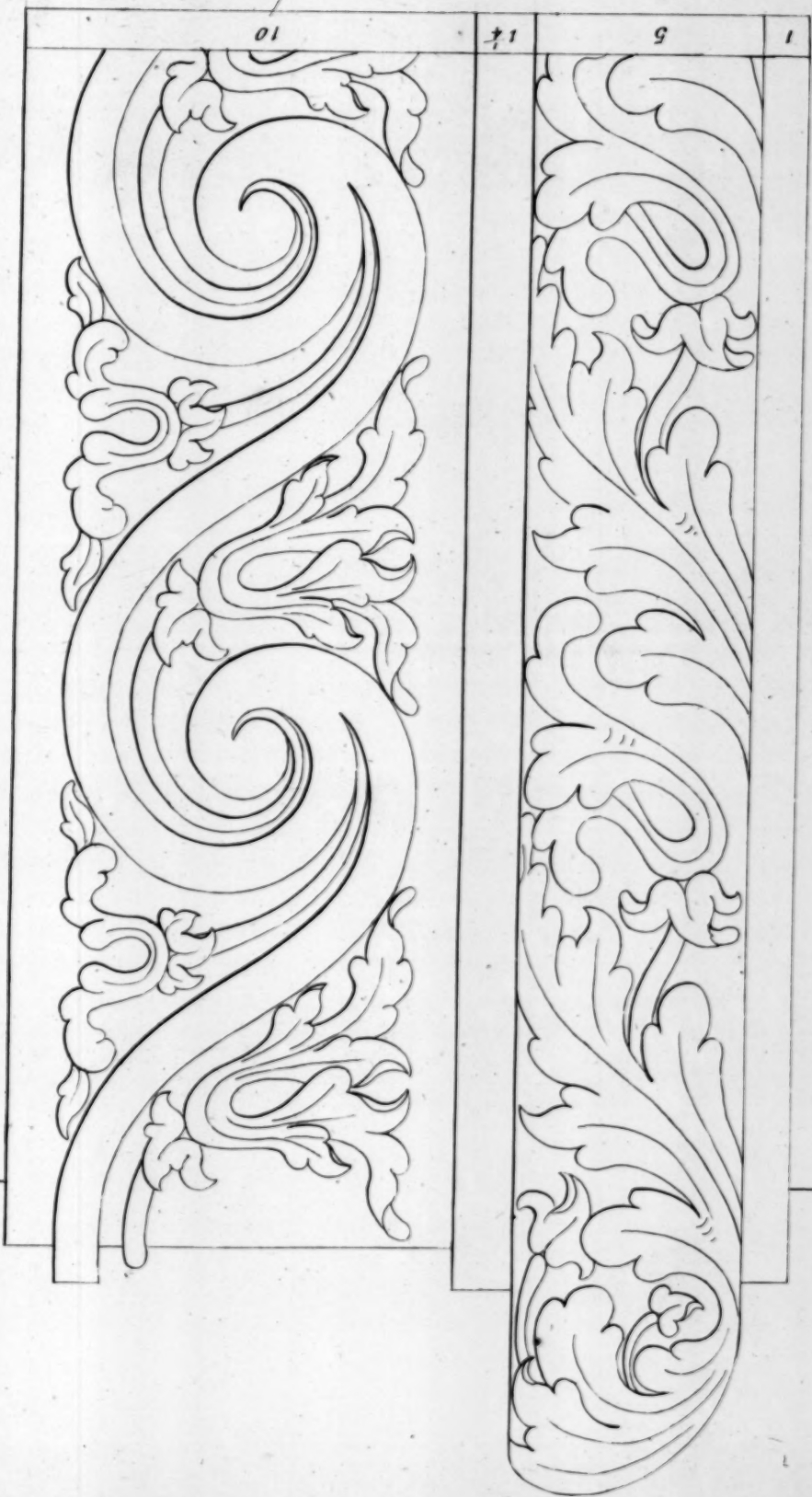


At. Swan Arch.^t Publish'd according to Act of Parliament Jan.^y 1757. J.^d Addison sculp.

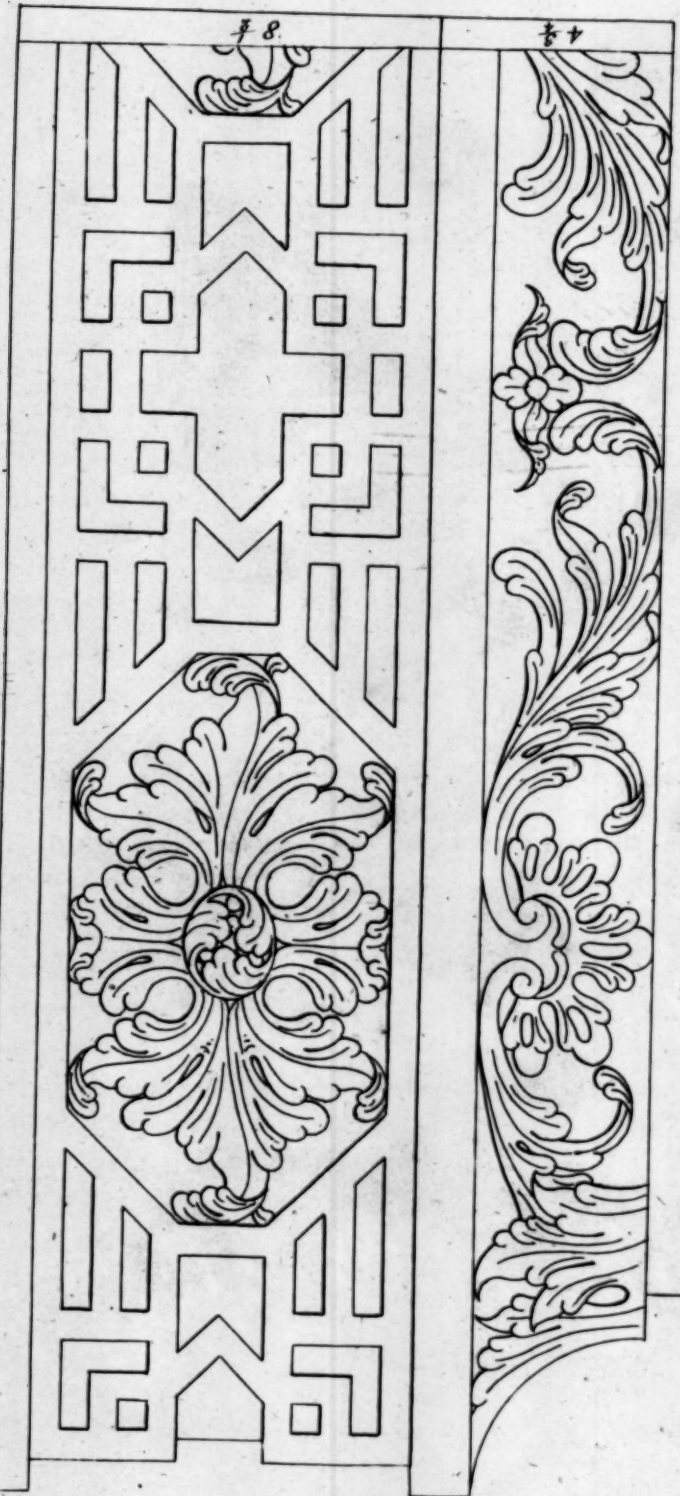
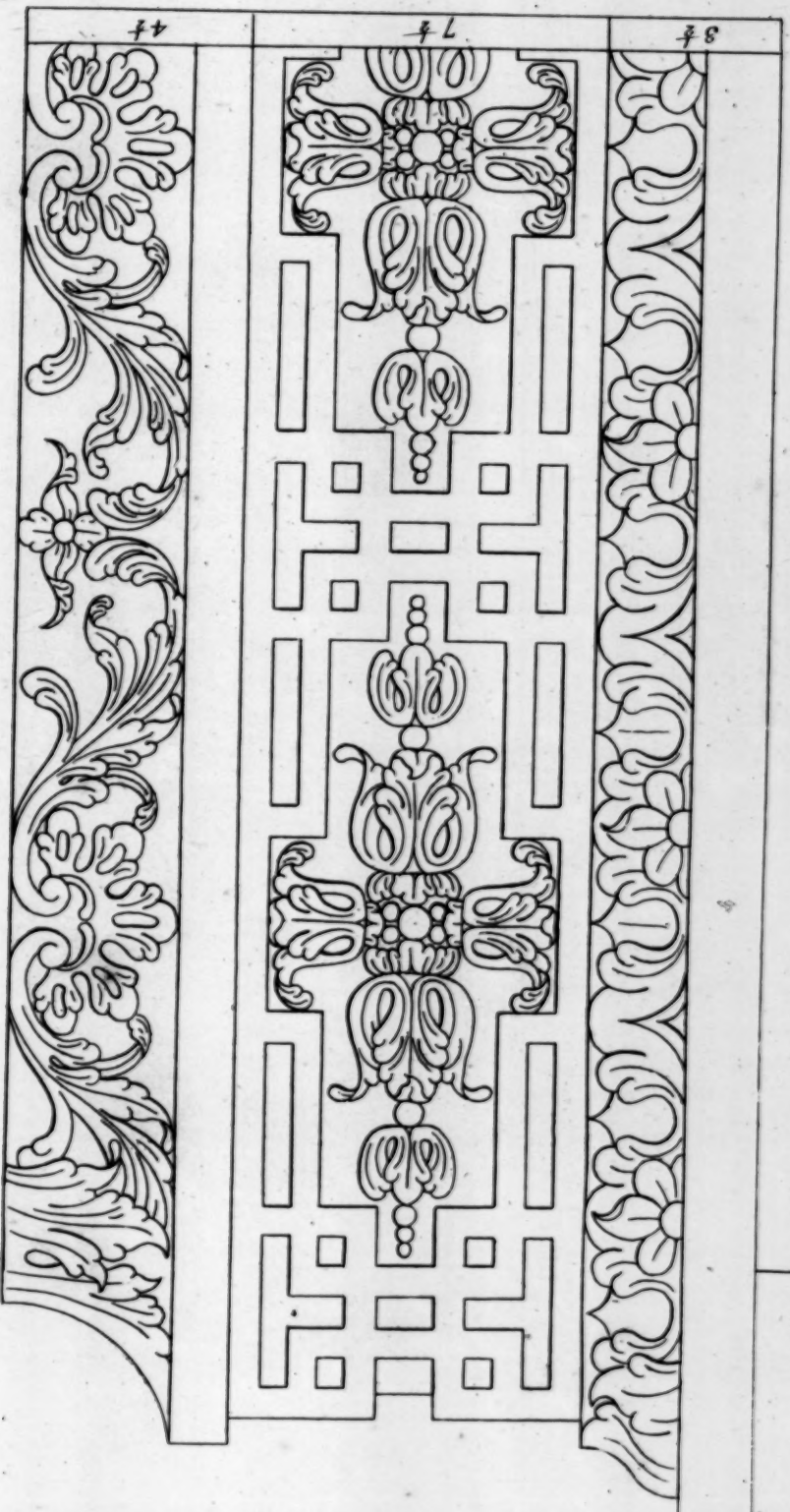




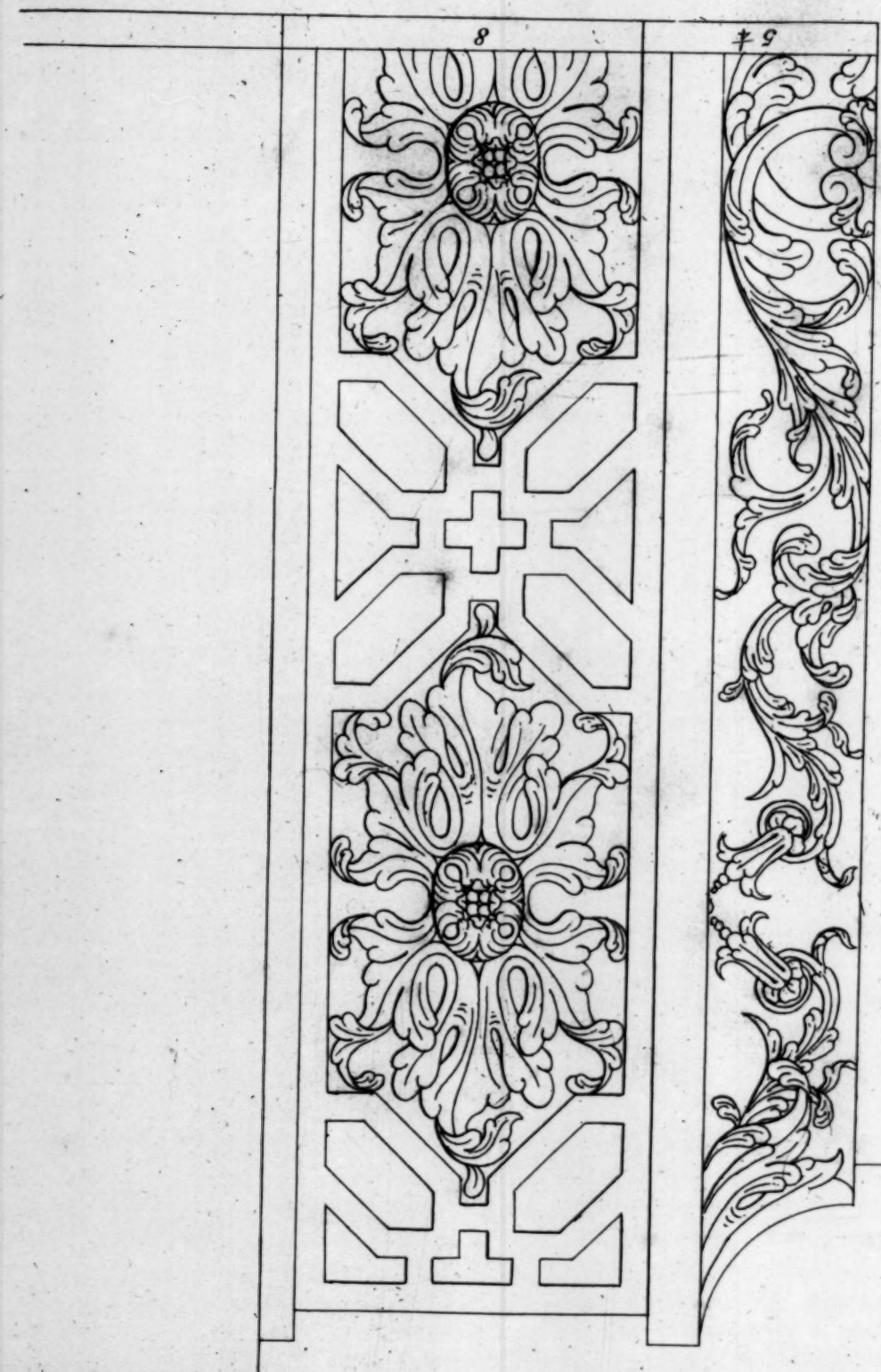
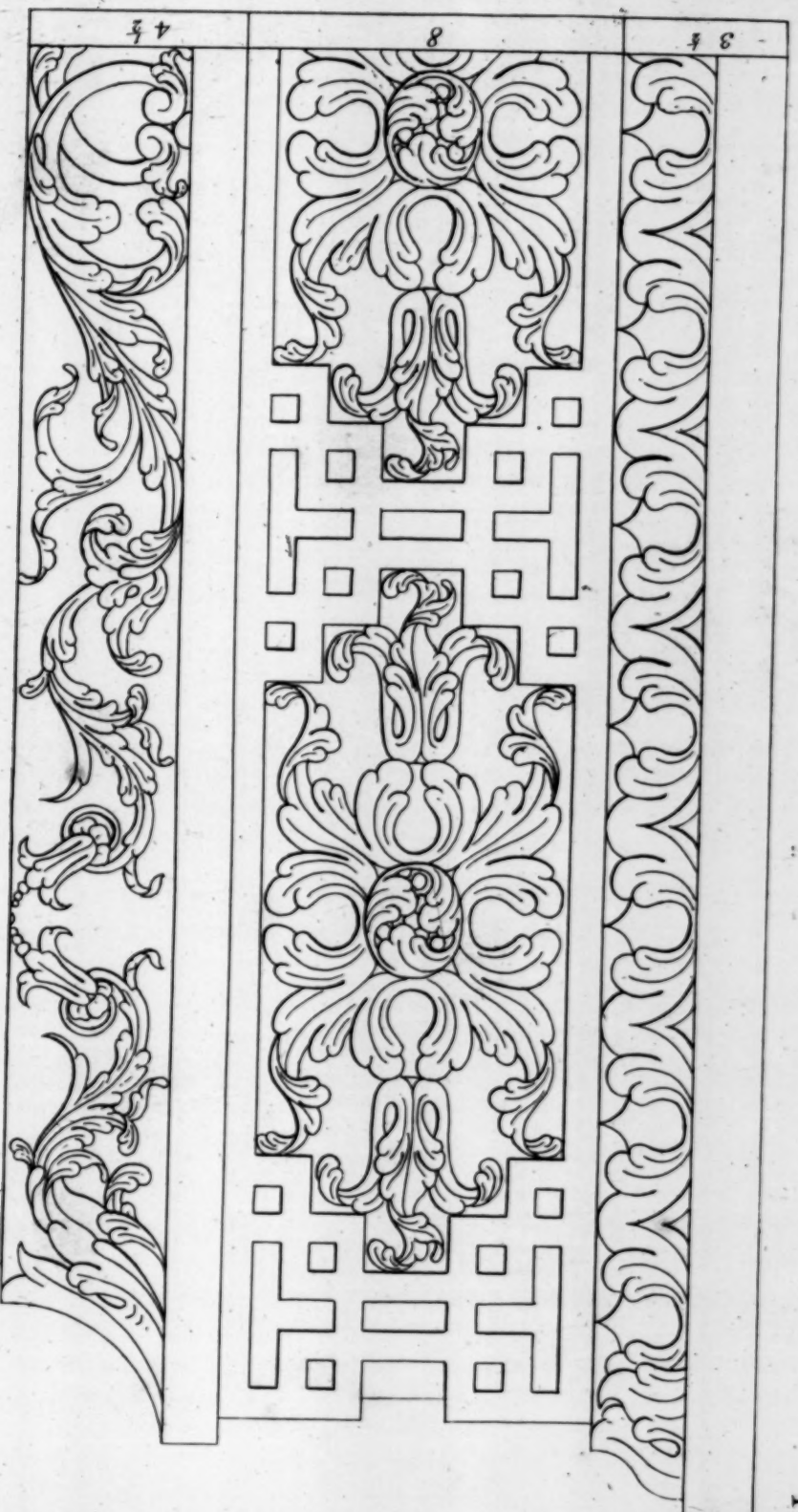




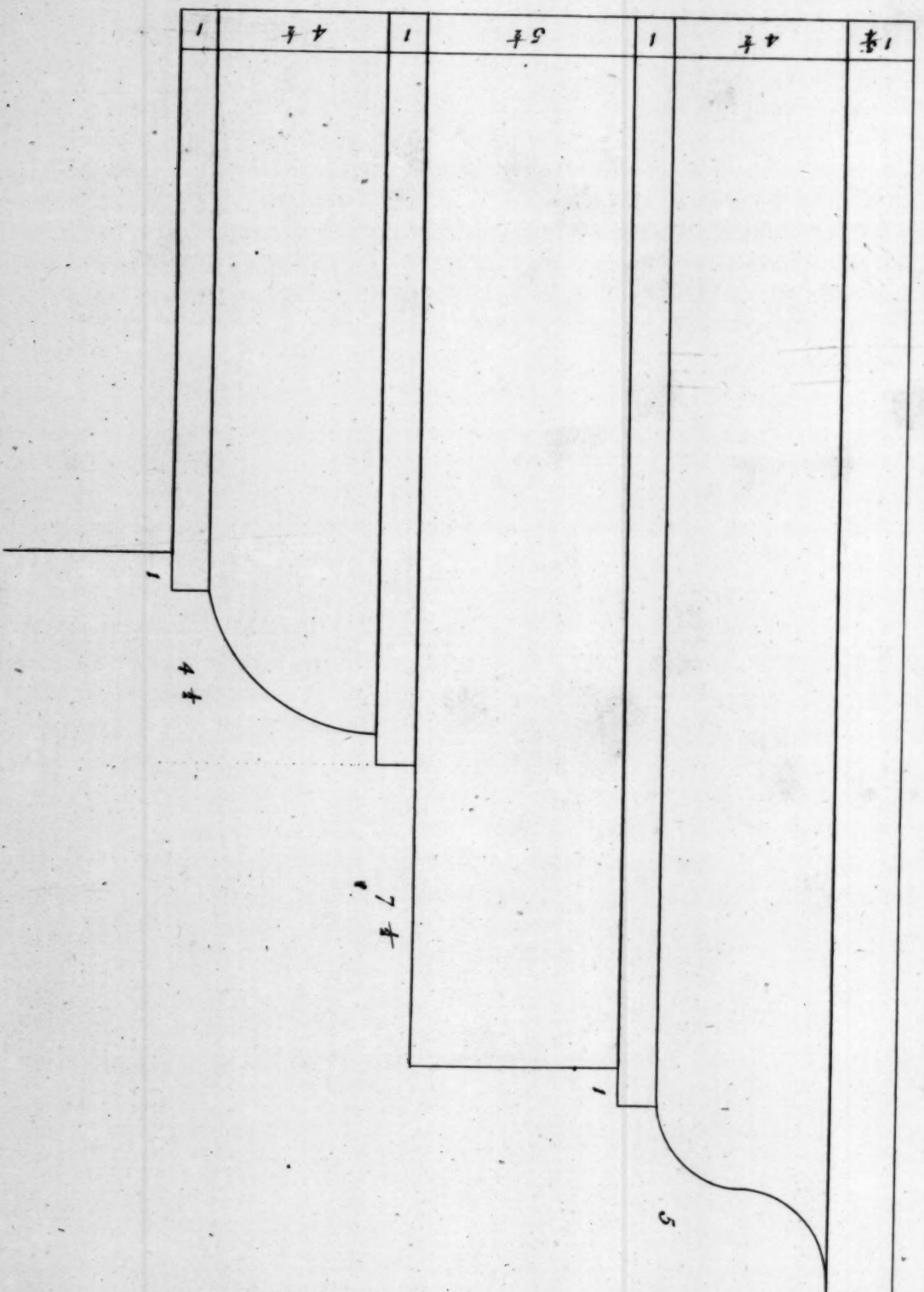
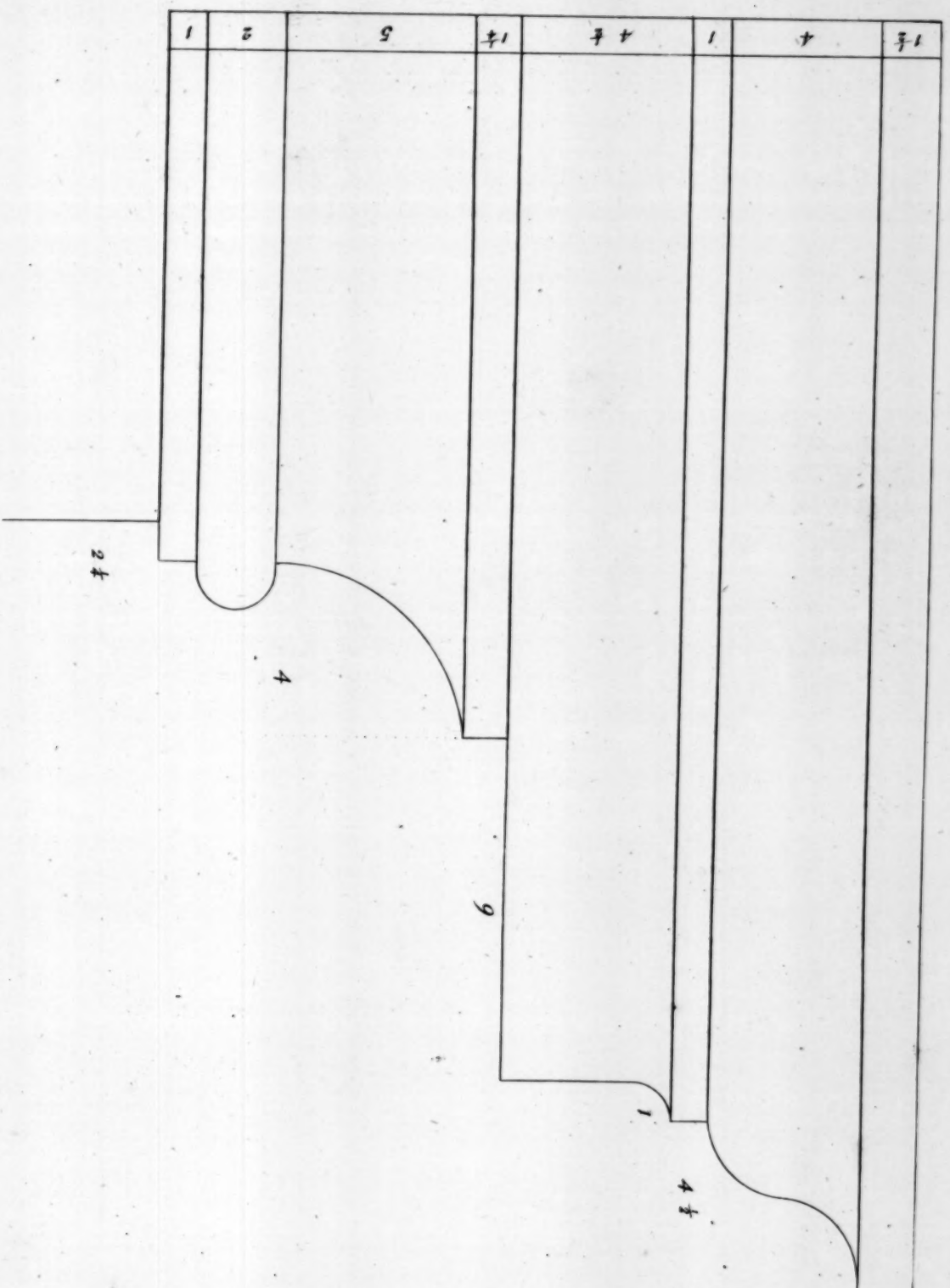






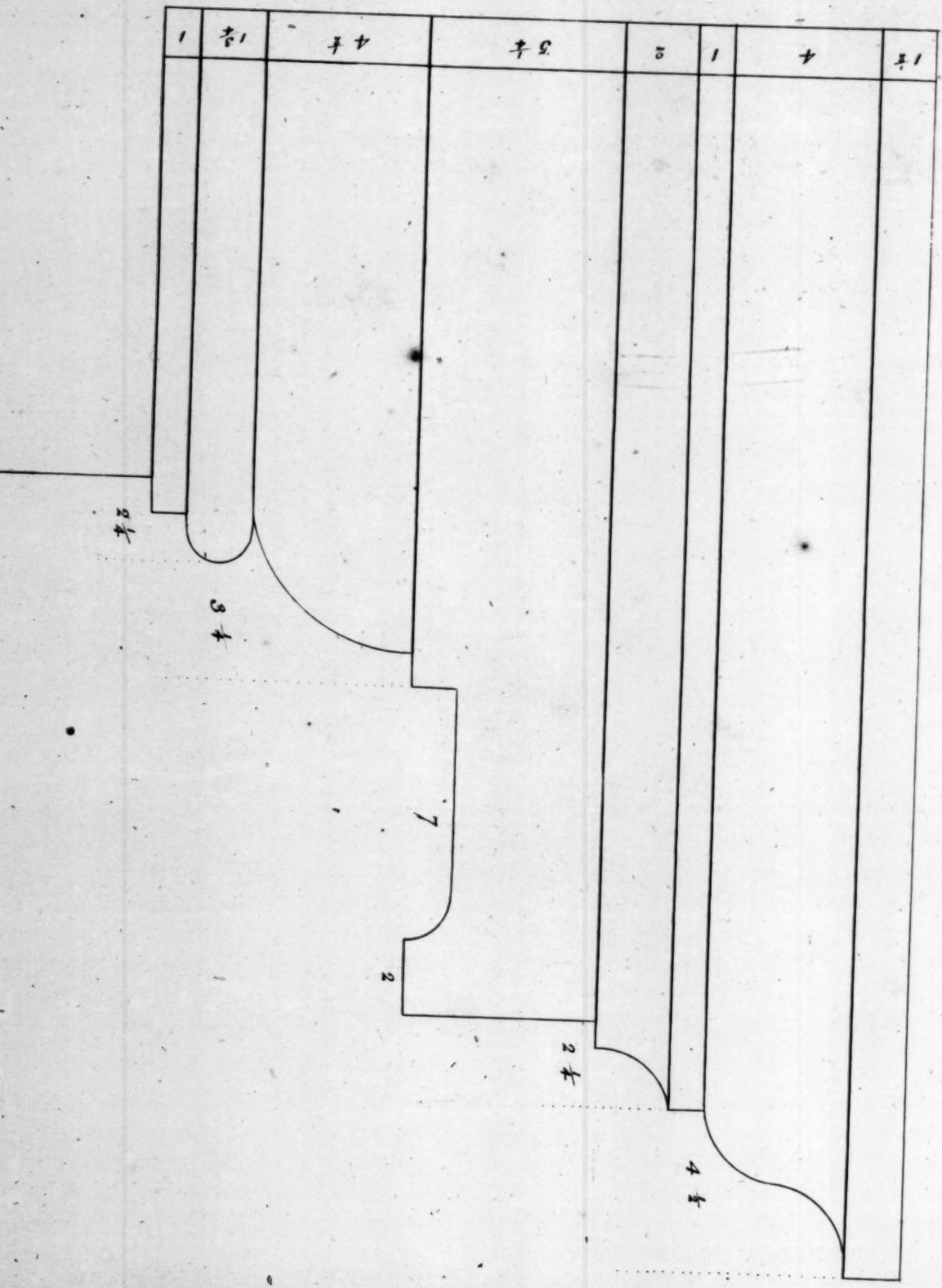
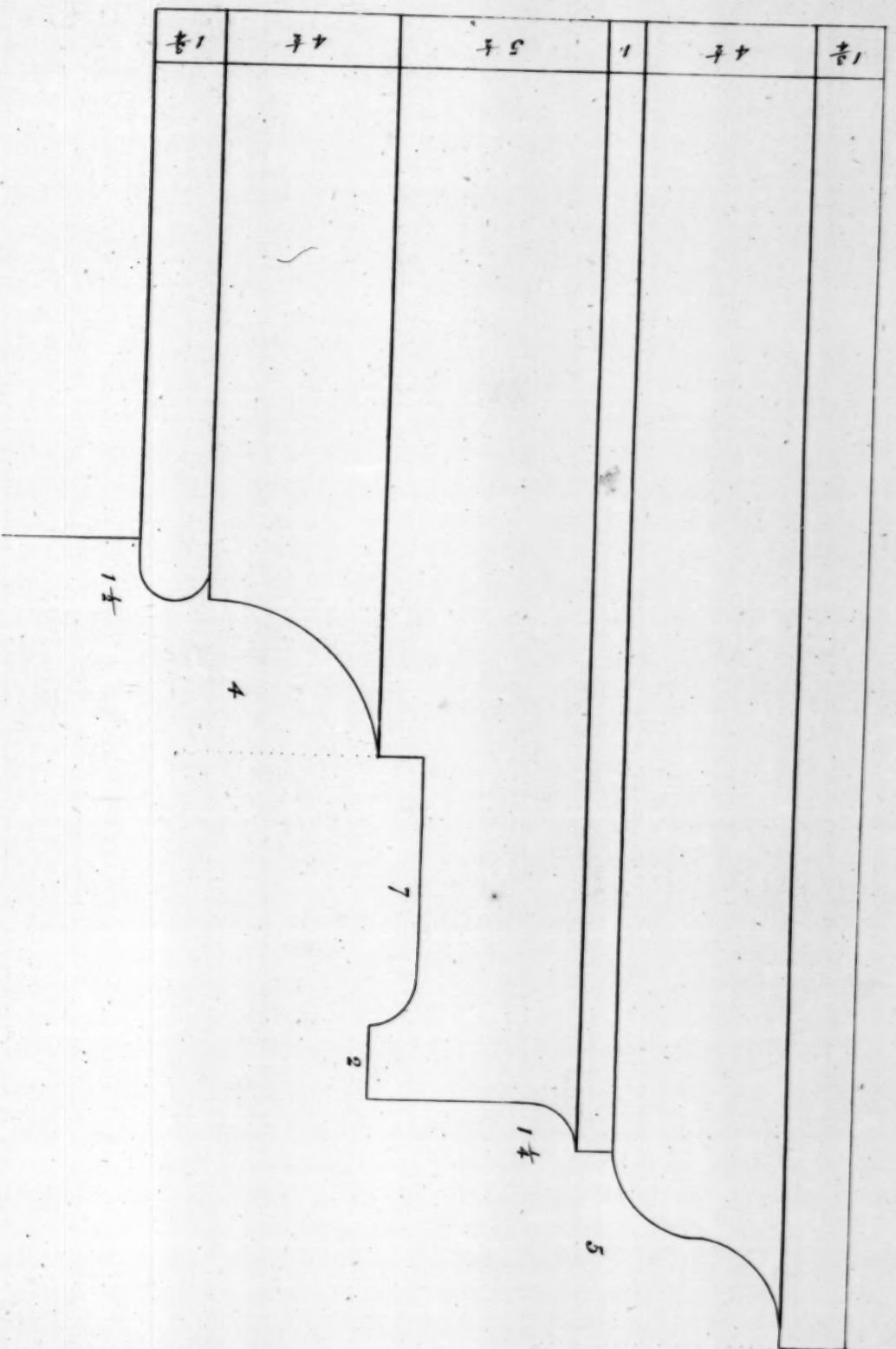






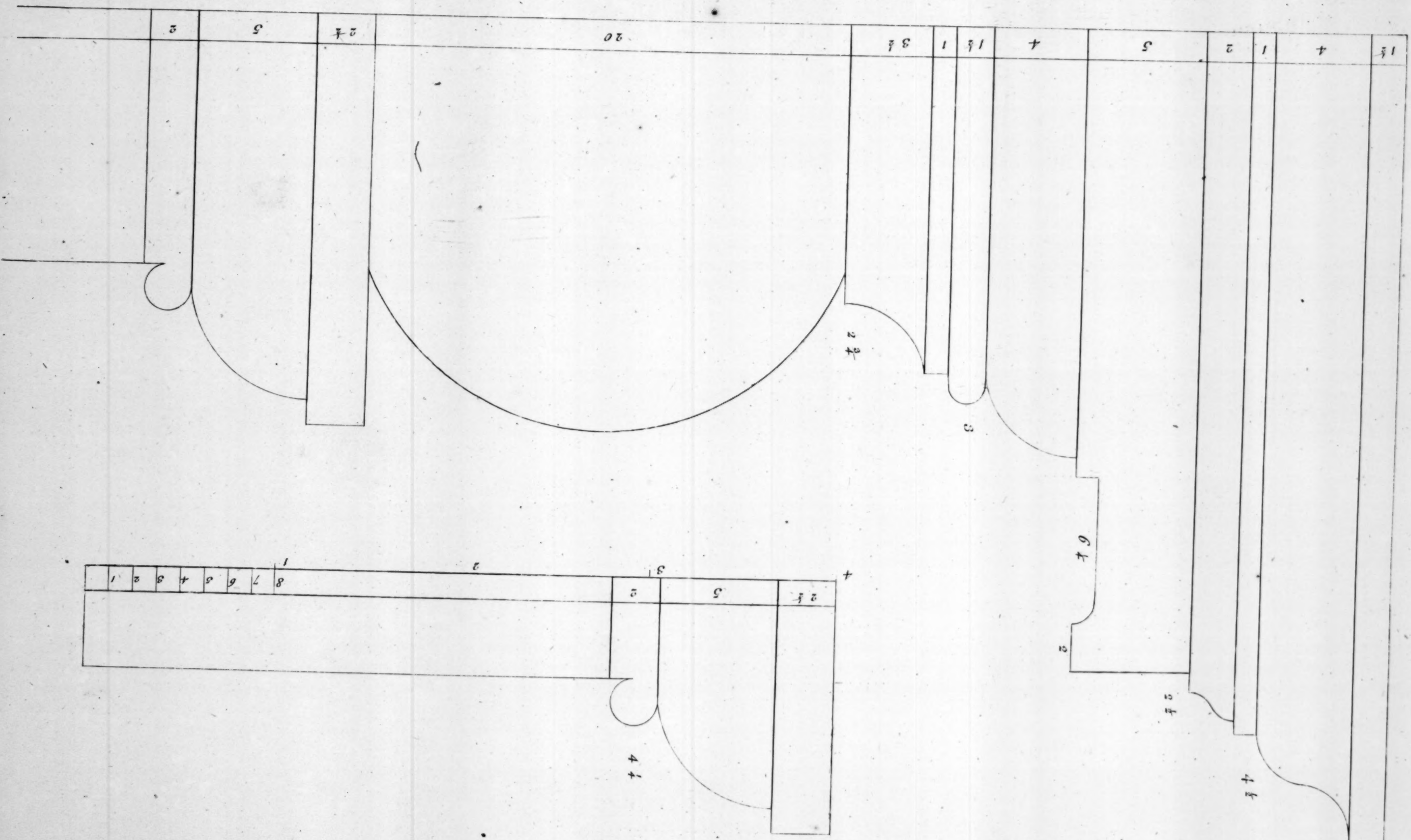
With lower arch: Profiled according to size of Parthenon, Jan. 1857.





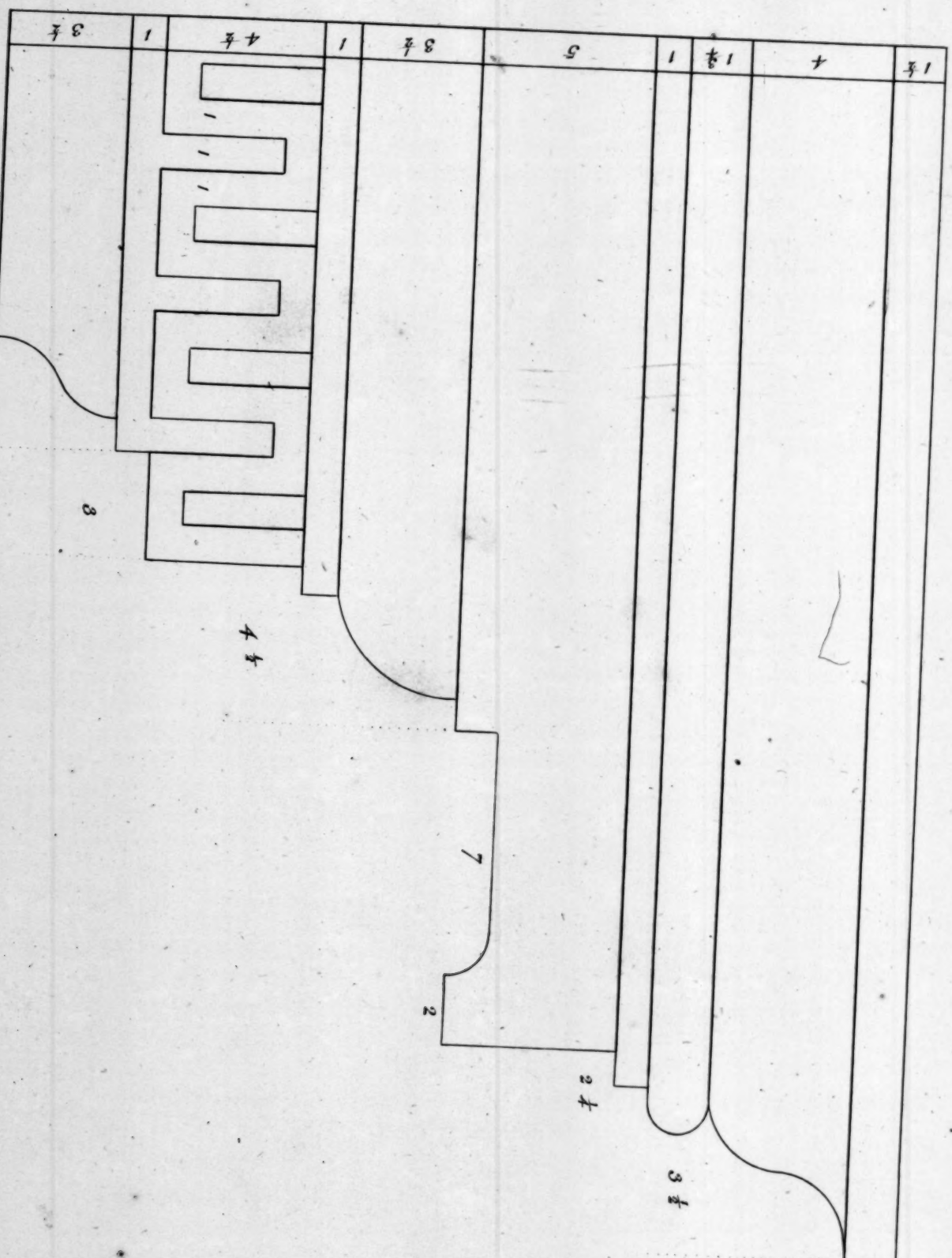
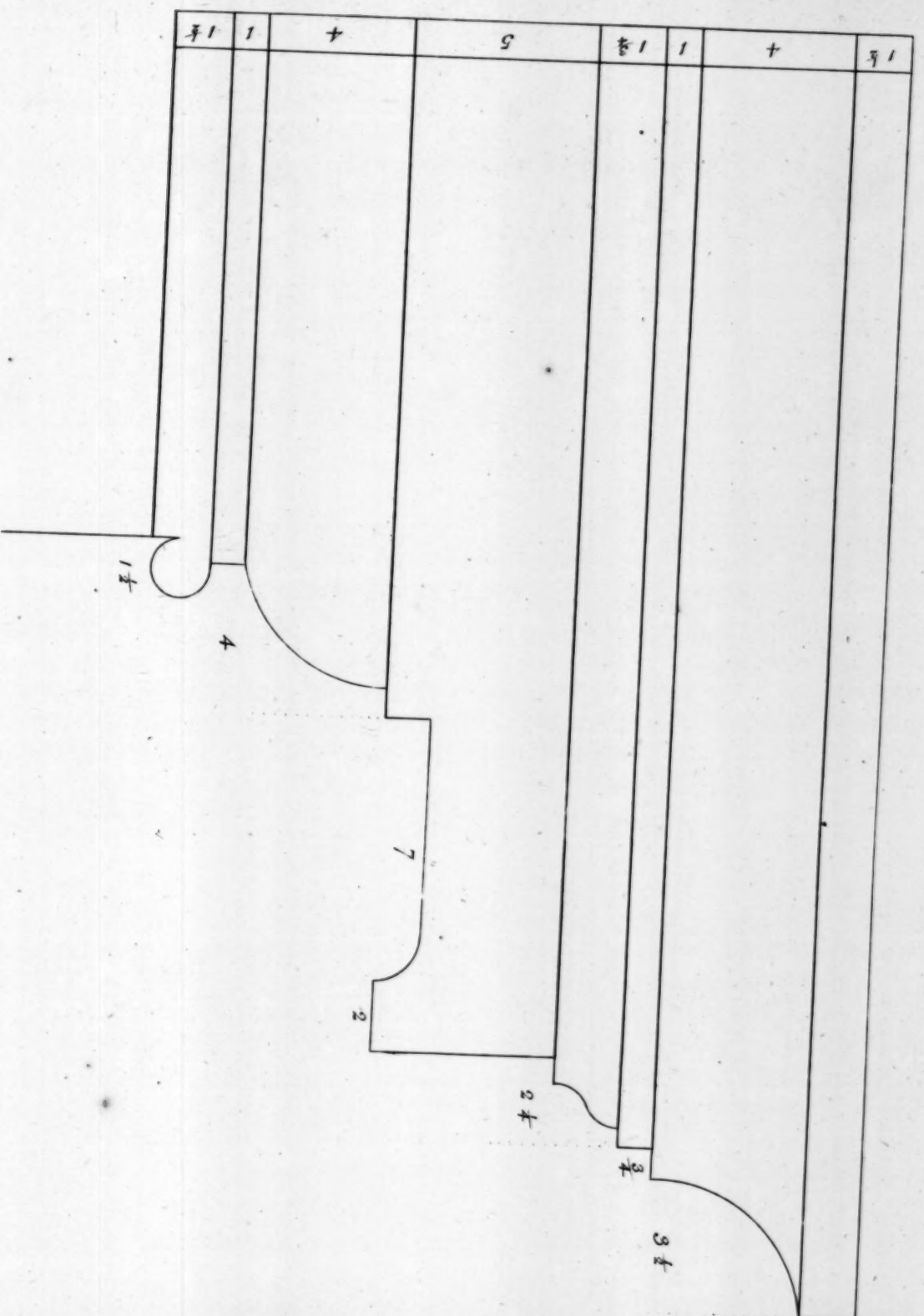
18. Shows that 5' profiled according to the of the drawing Jan. 1757.





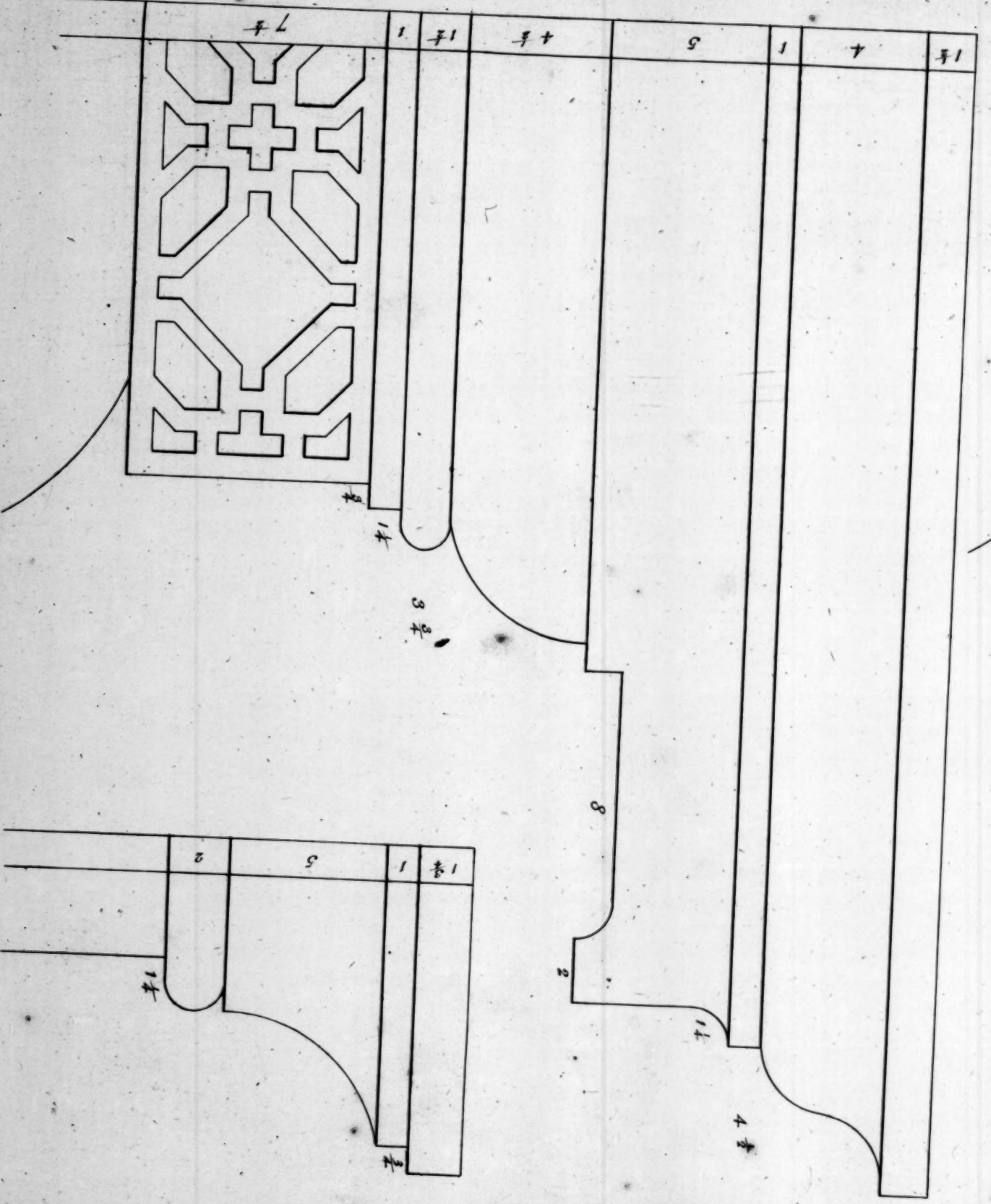
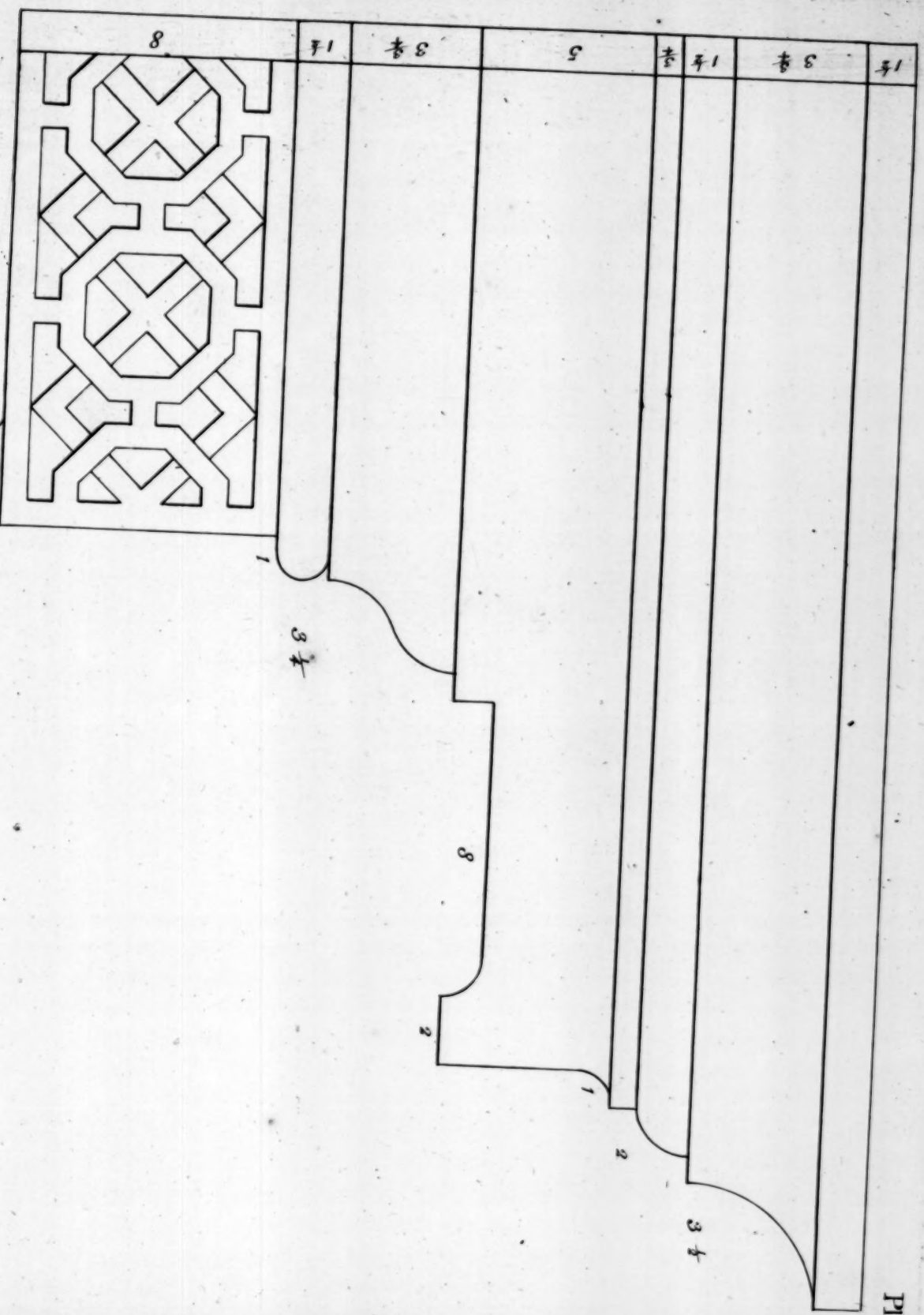
With lower desk 'Psalter' according to list of Parliament Jan. 1557.





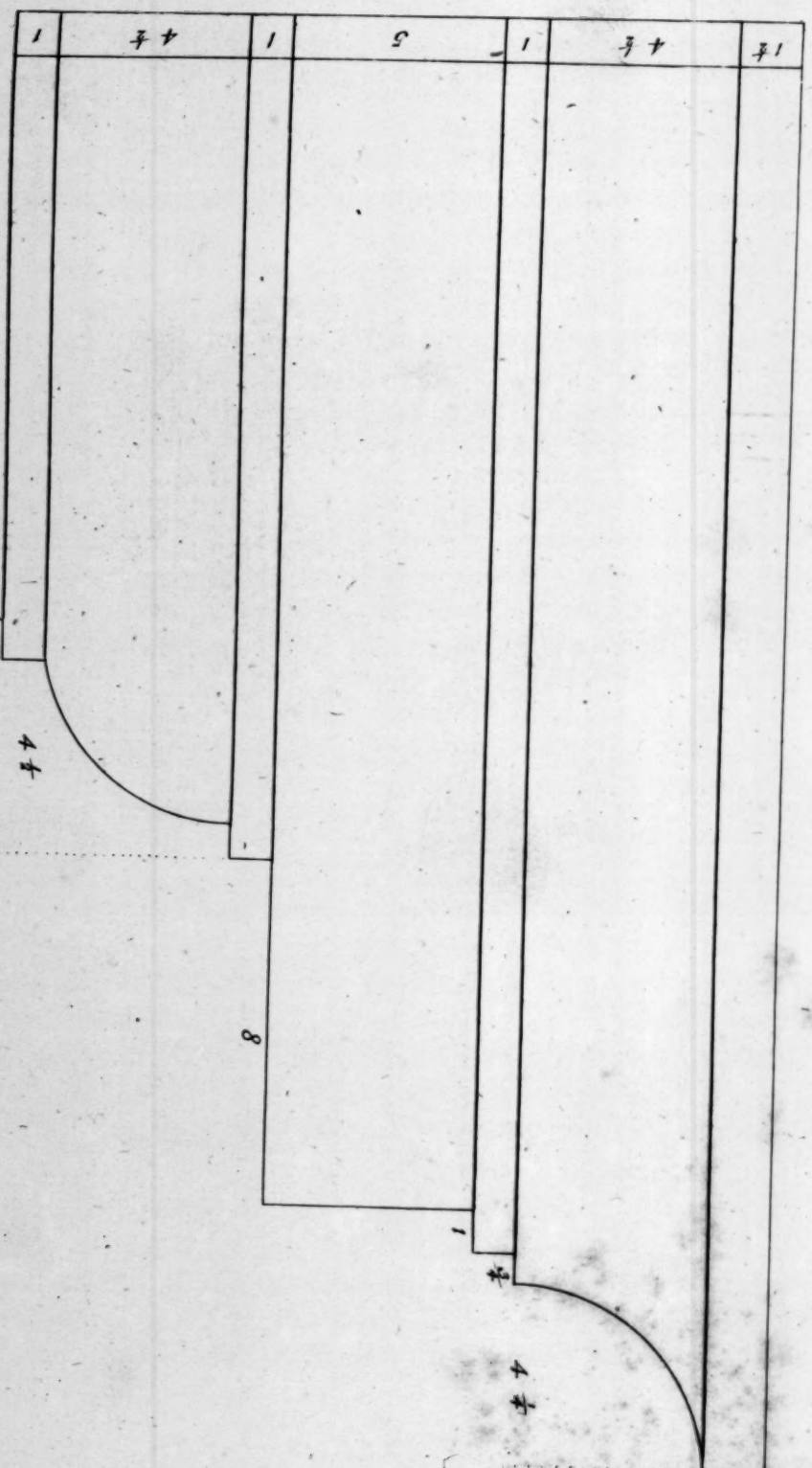
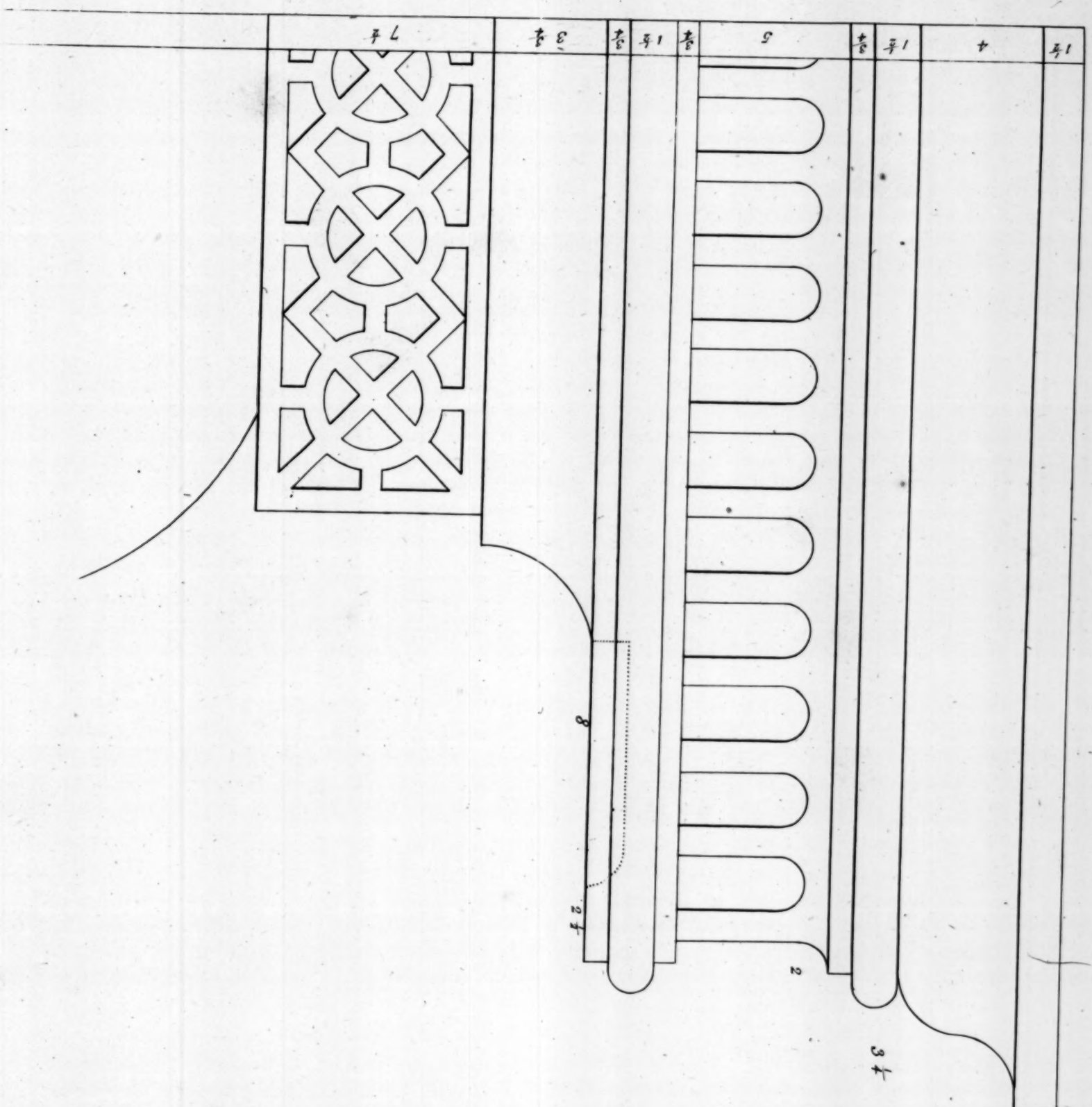
Ab. Javan Arch.^s Published according to Act June^r 1757. 3^d Addition cheap.

[illegible]

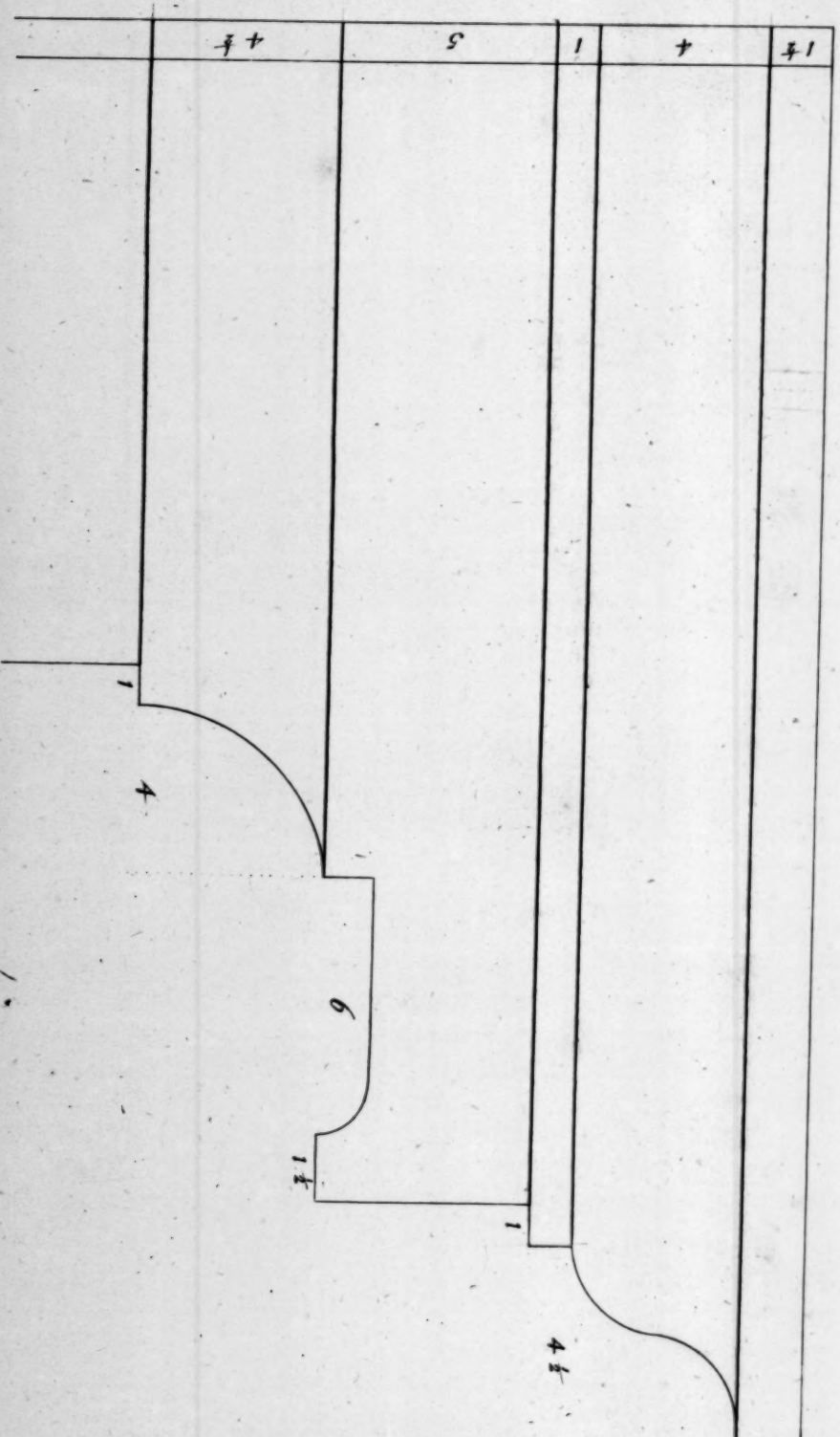
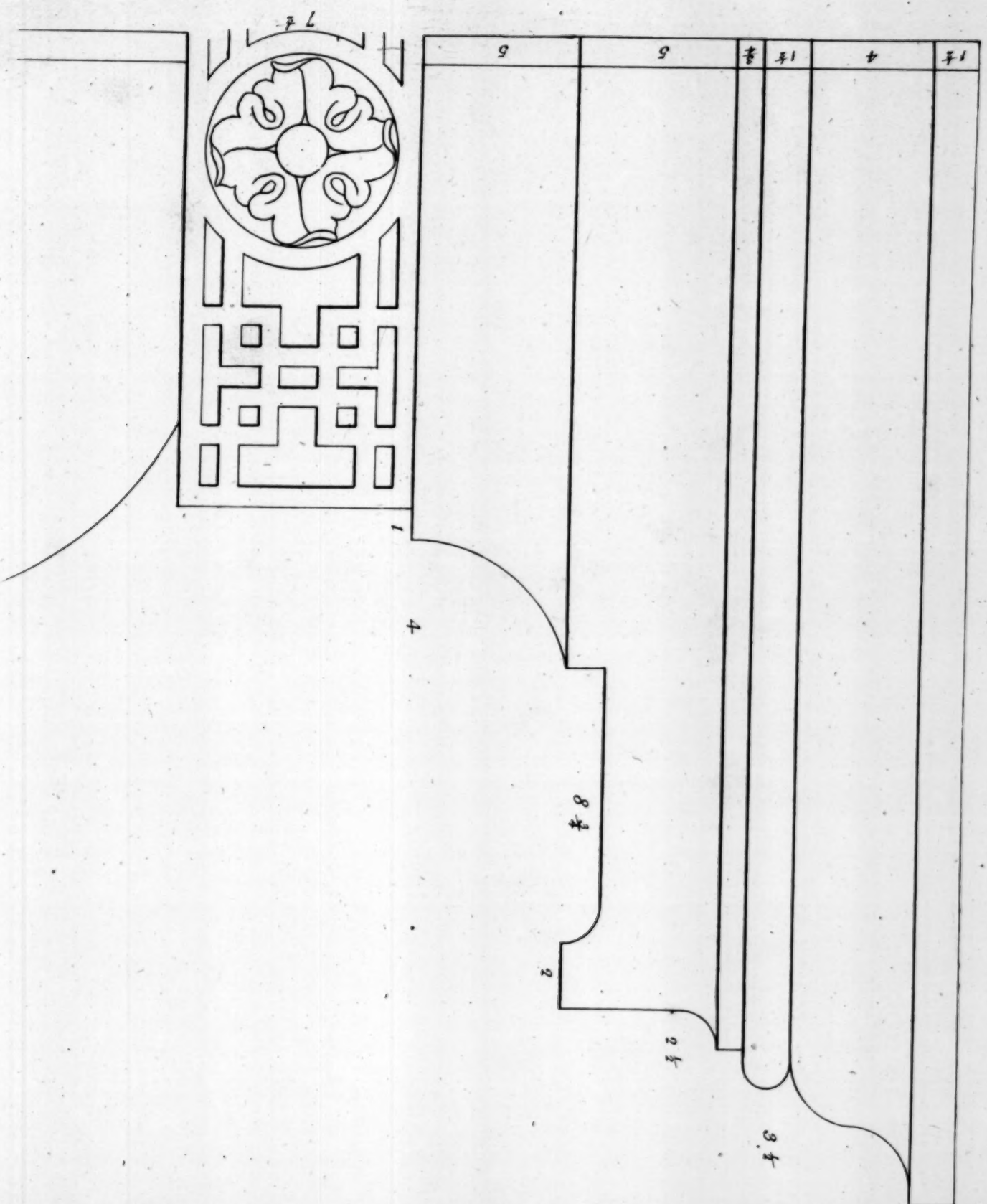


W. Wren Arch: Published according to the Parliament Jan: 1757.



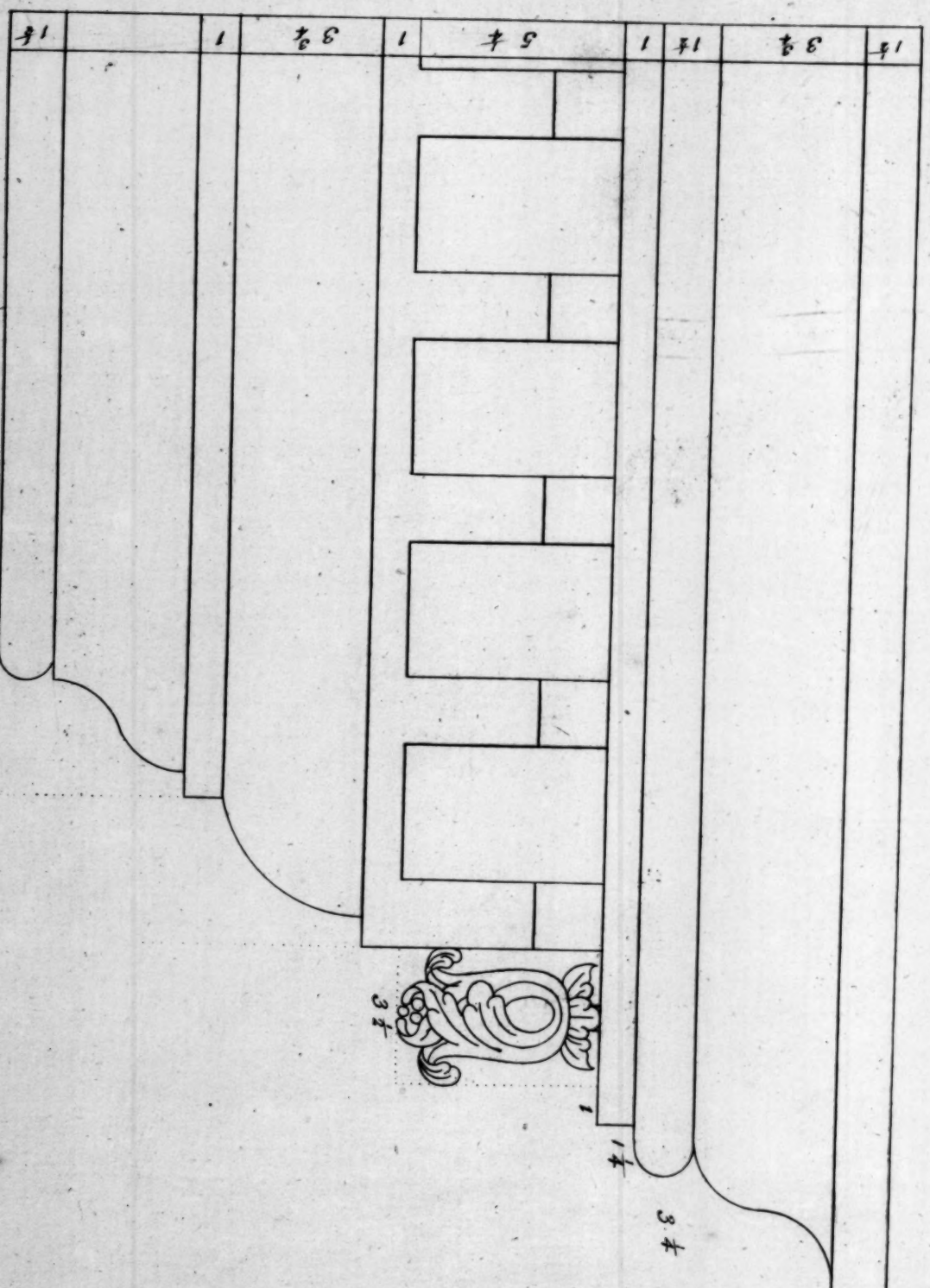
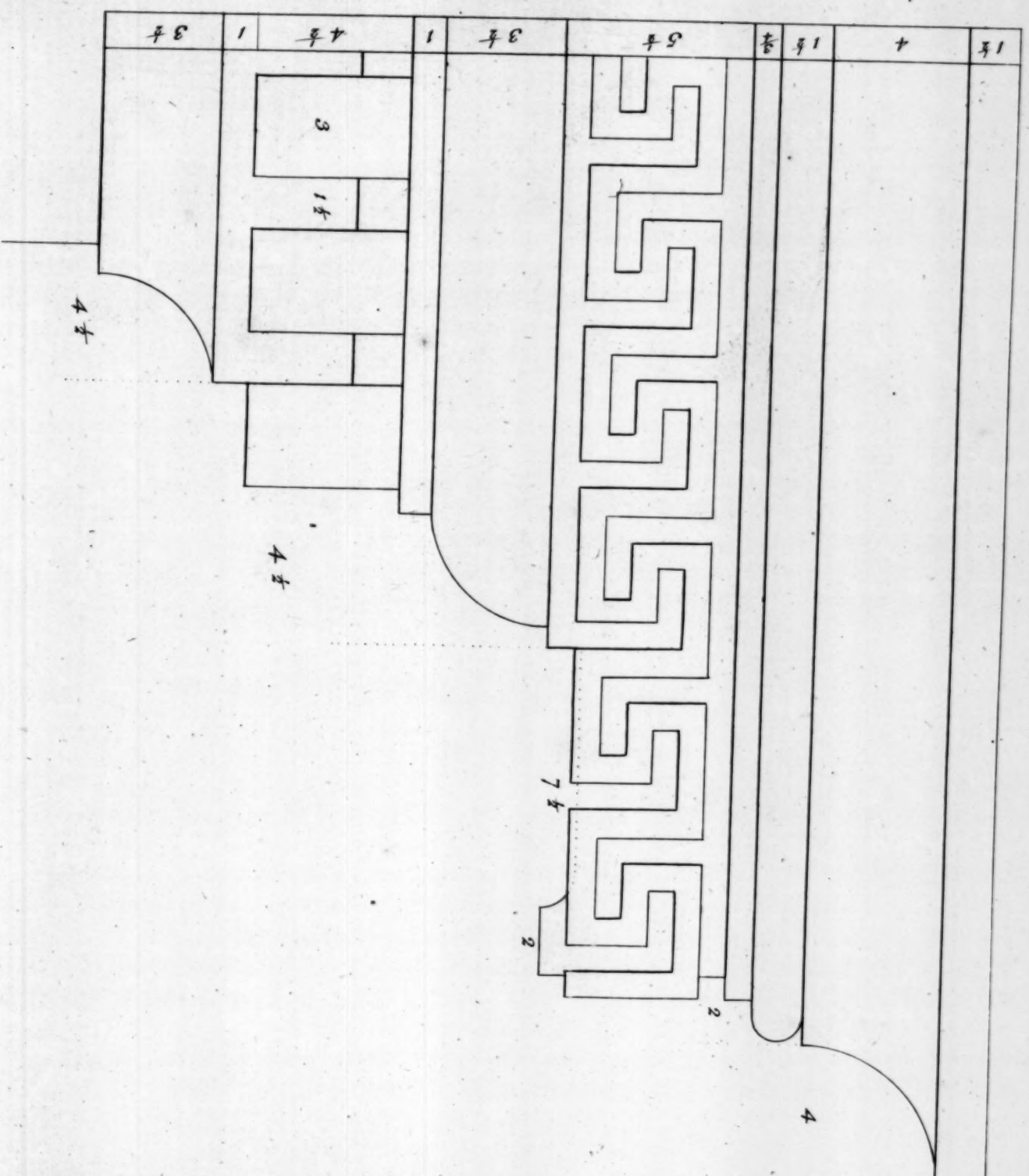




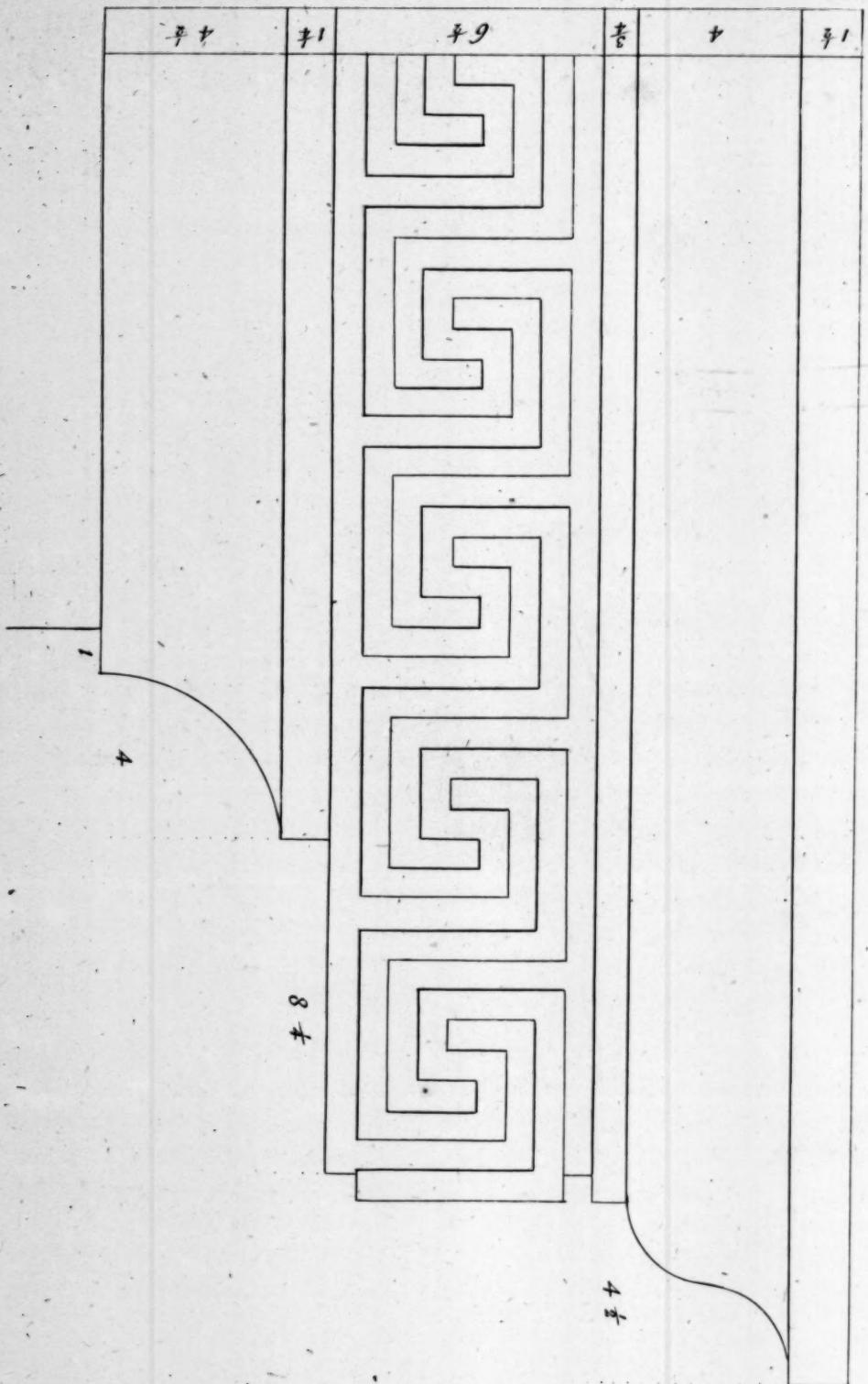


W. Swanwick's *Publick* according to Act of Parliament Jan. 1757.



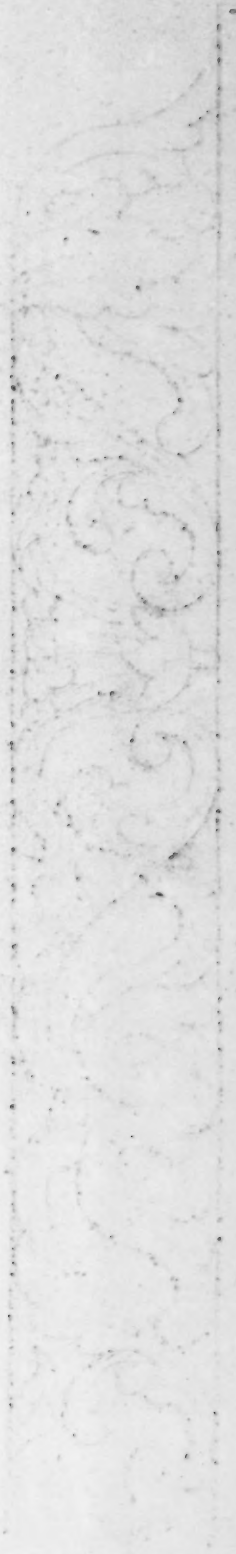






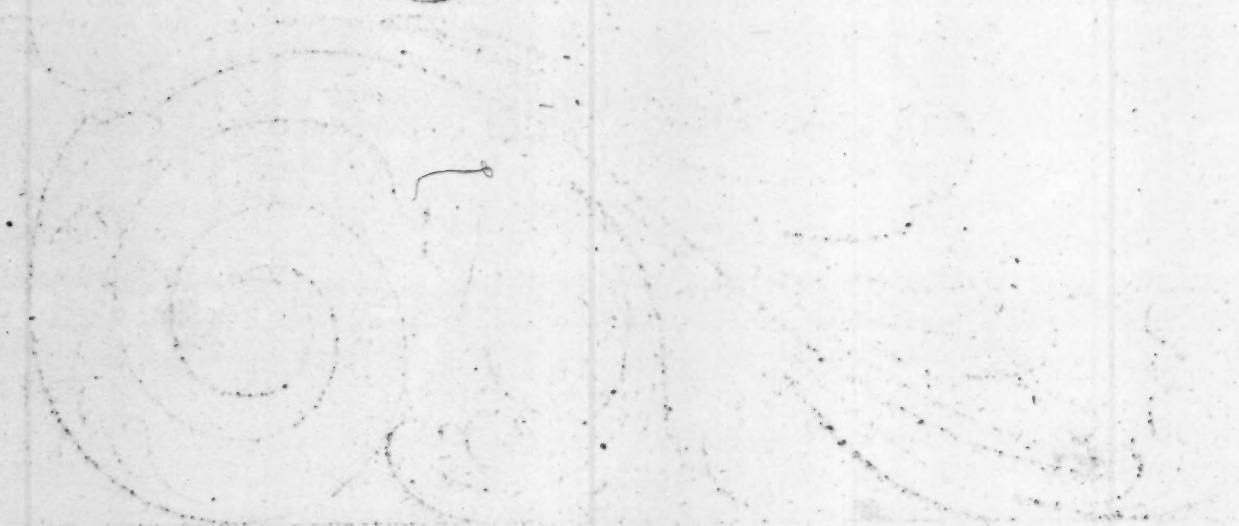
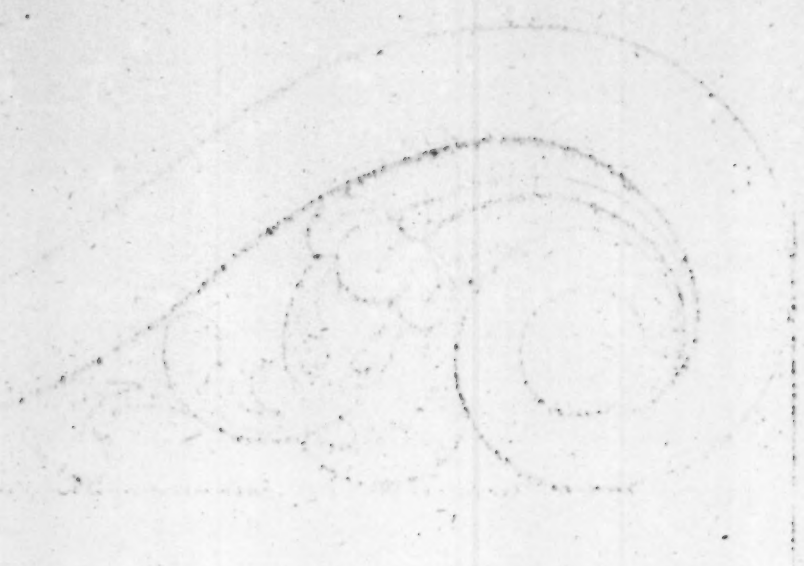
with woven bands, published according to the of Parliament Jan. 17, 1757.

1872

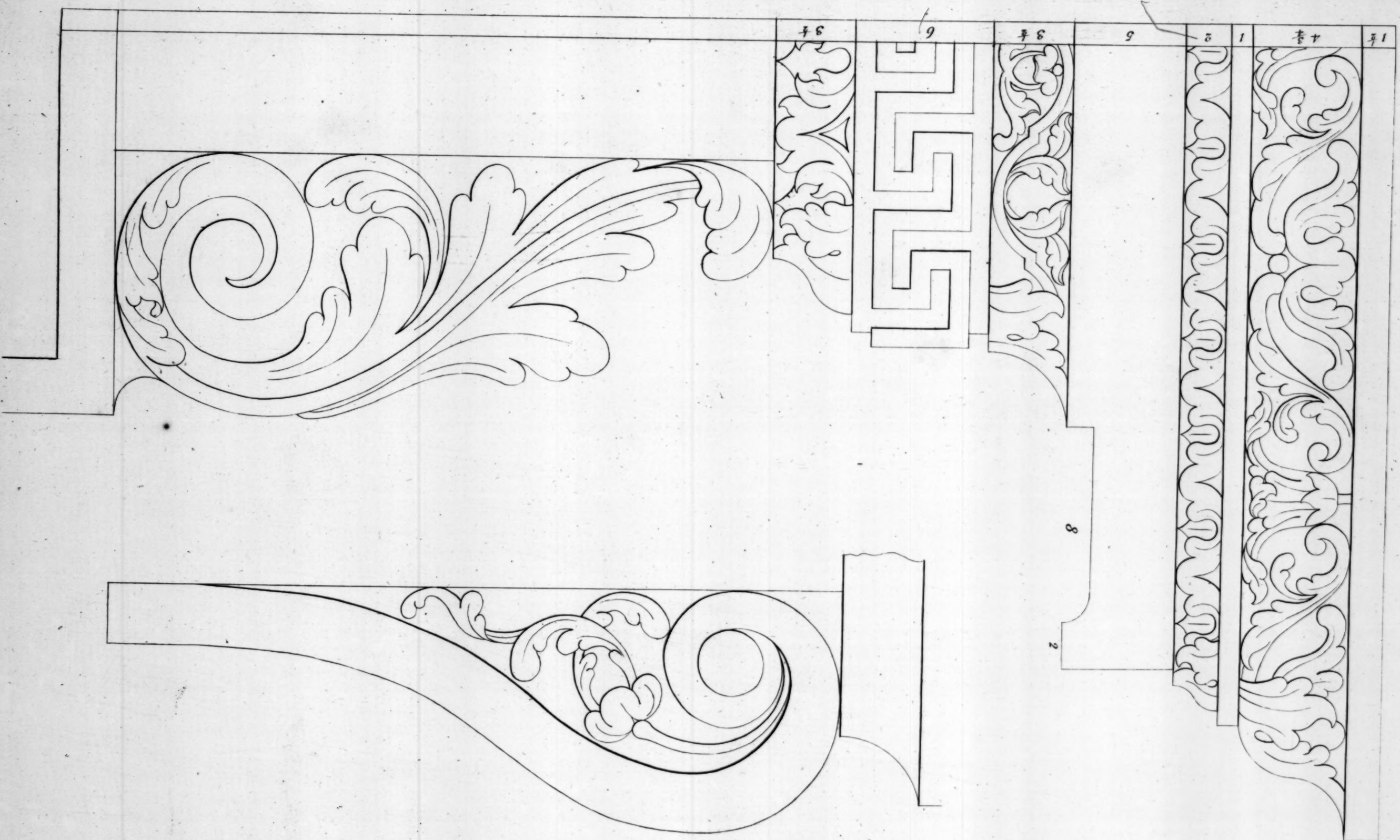


THE UNIVERSITY OF CHICAGO

LIBRARY

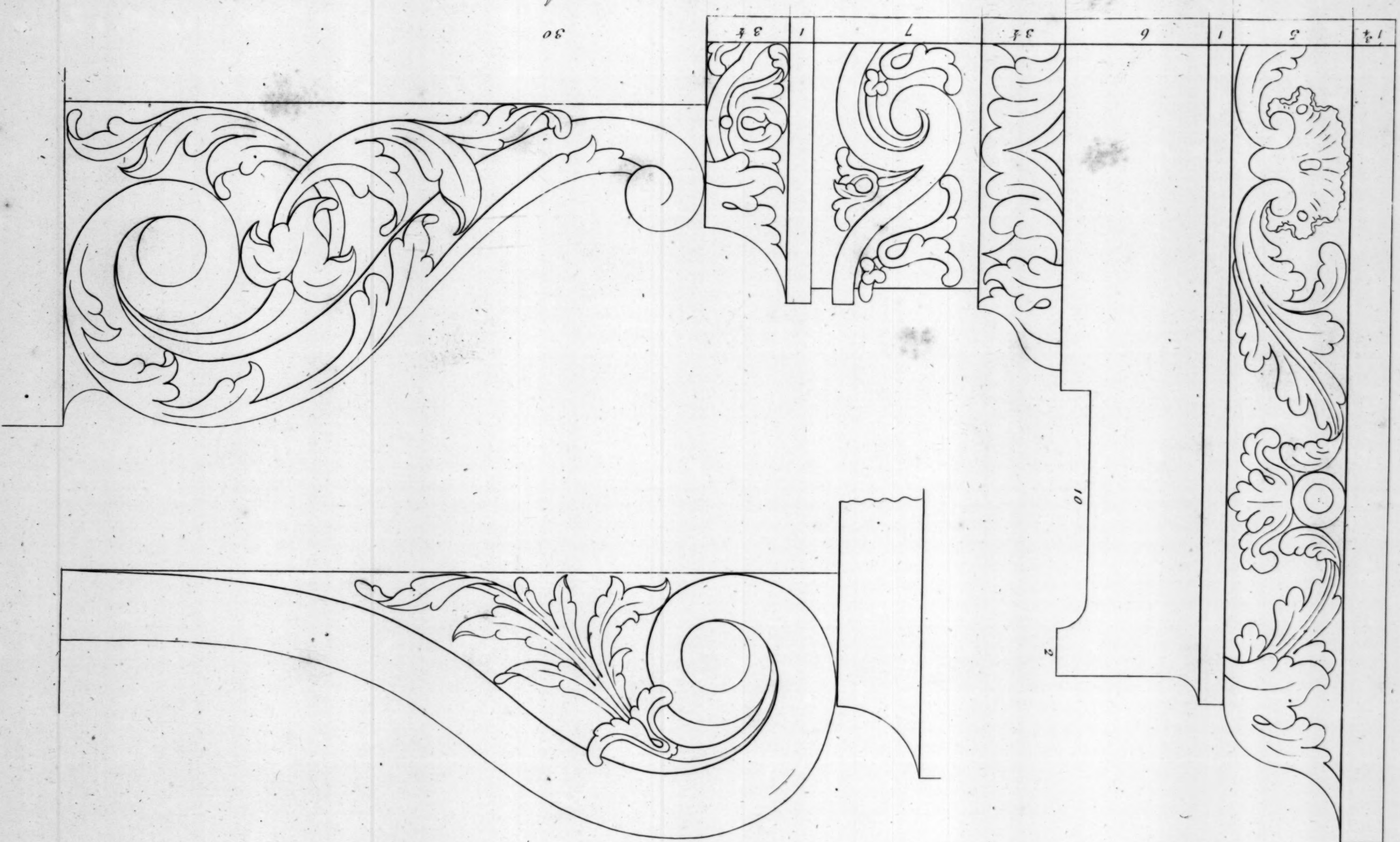


1872

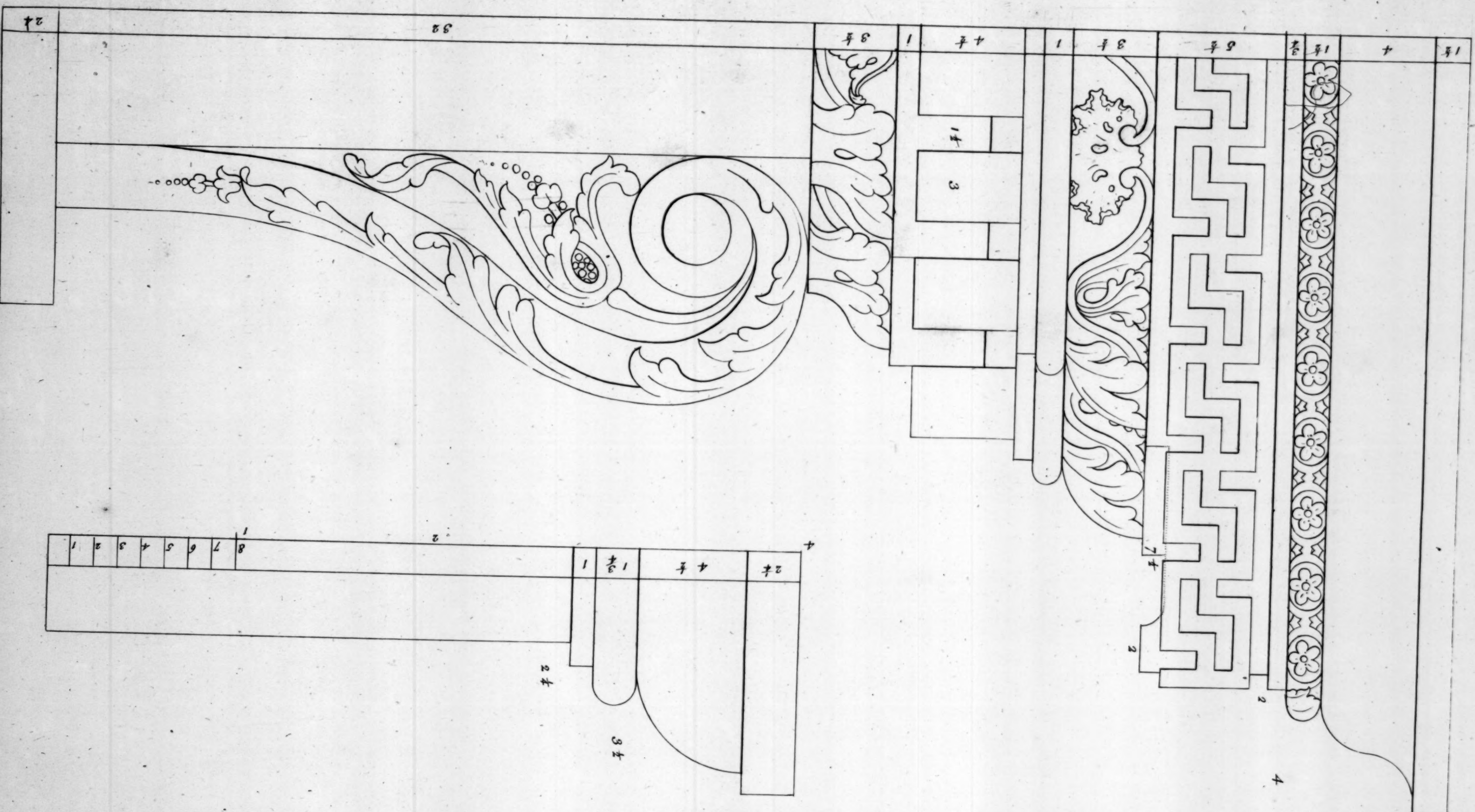


Ms. Swan Arch. Publ. sold according to Act of Parliament Jan. 7. 1757.



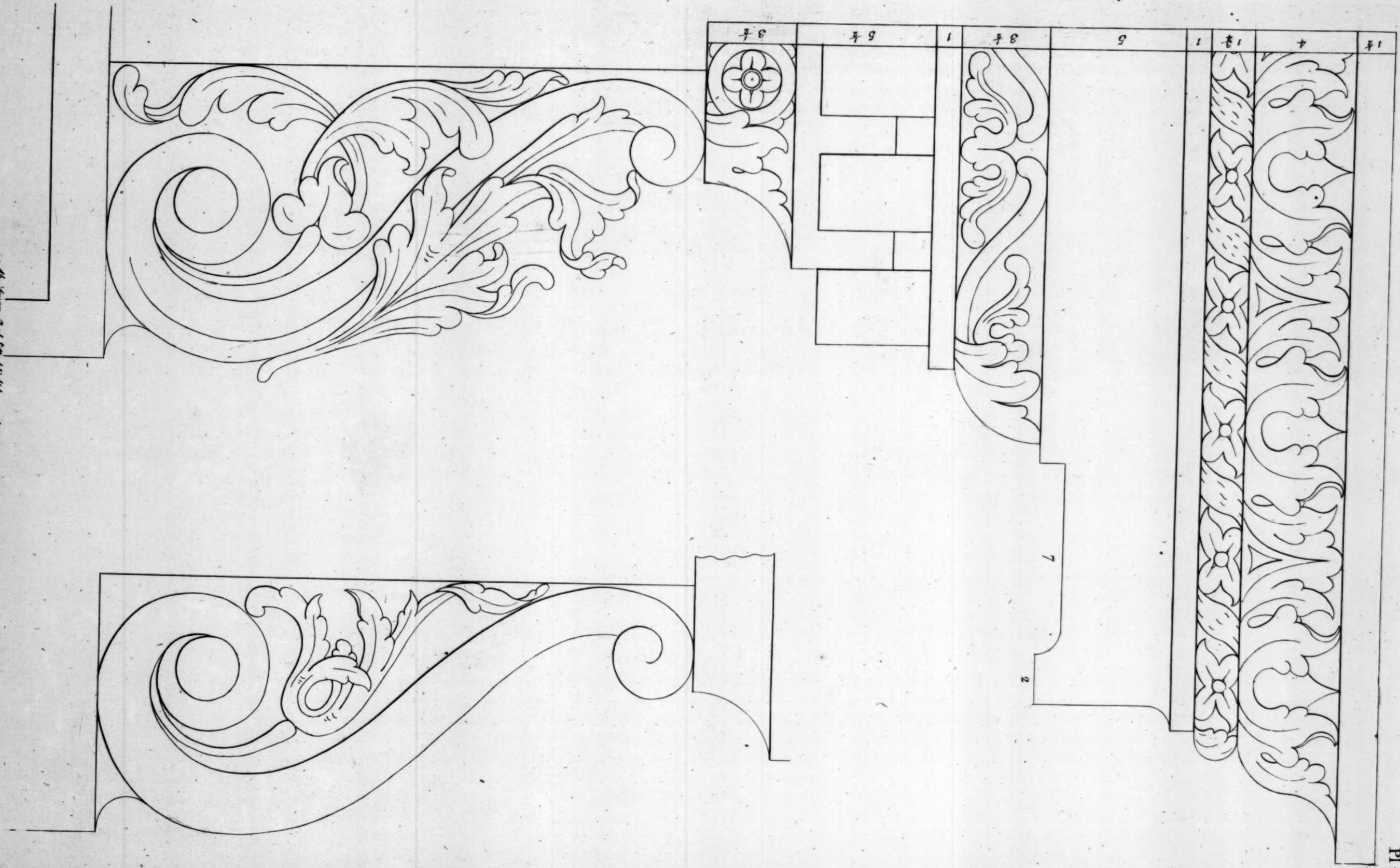




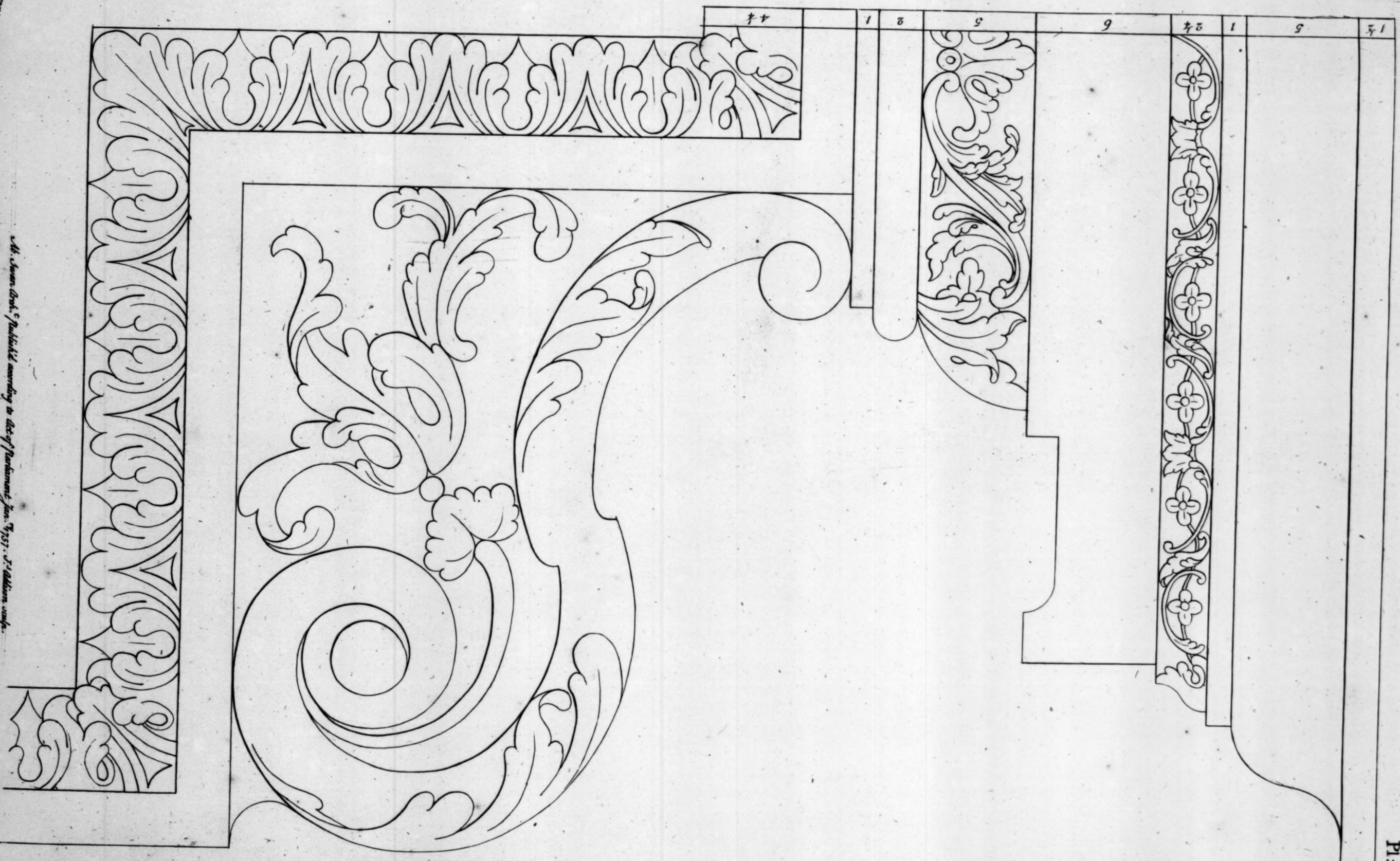


At. Susan Arch. Published according to Act Jan 1757. 34. Addition. copy.

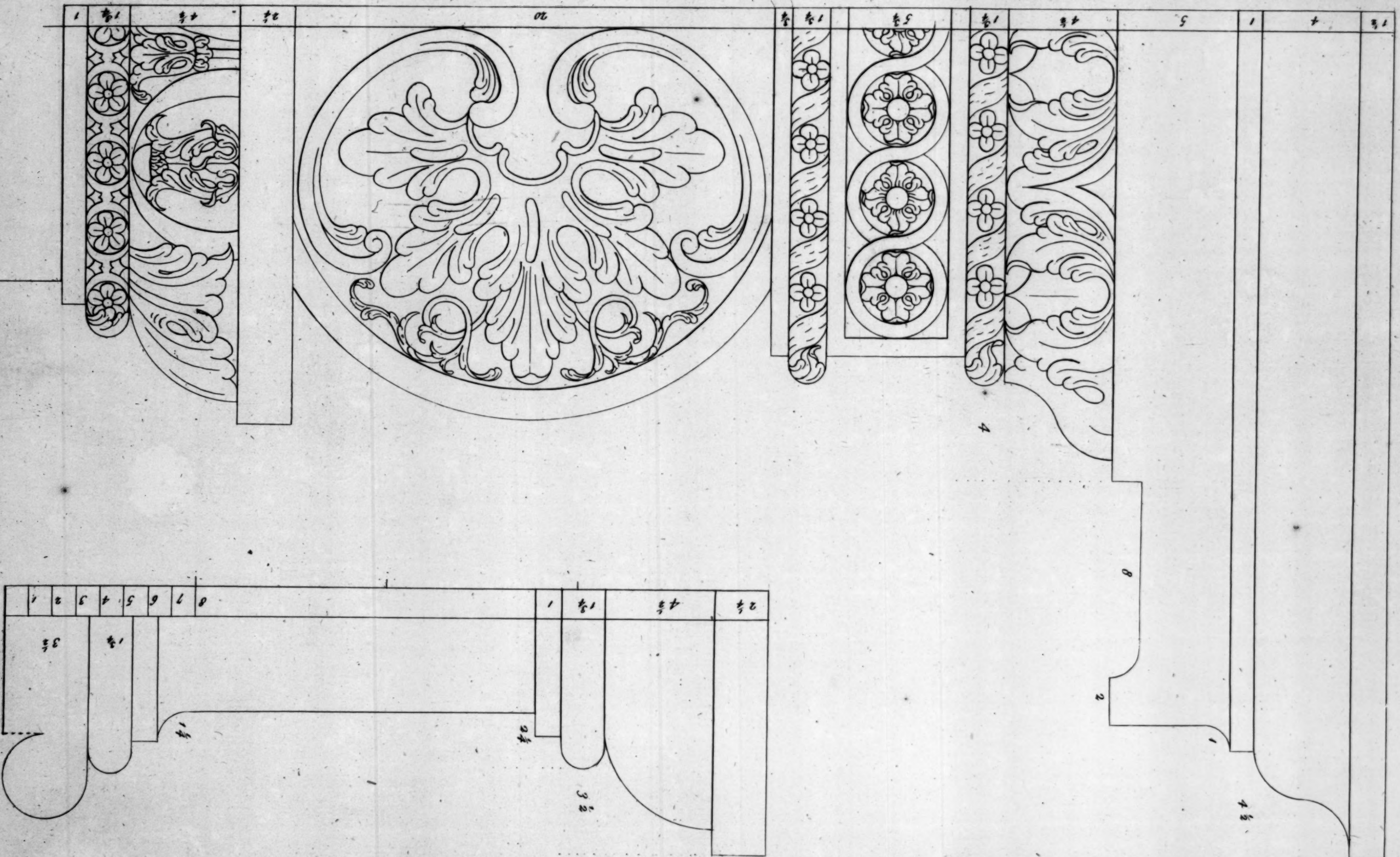






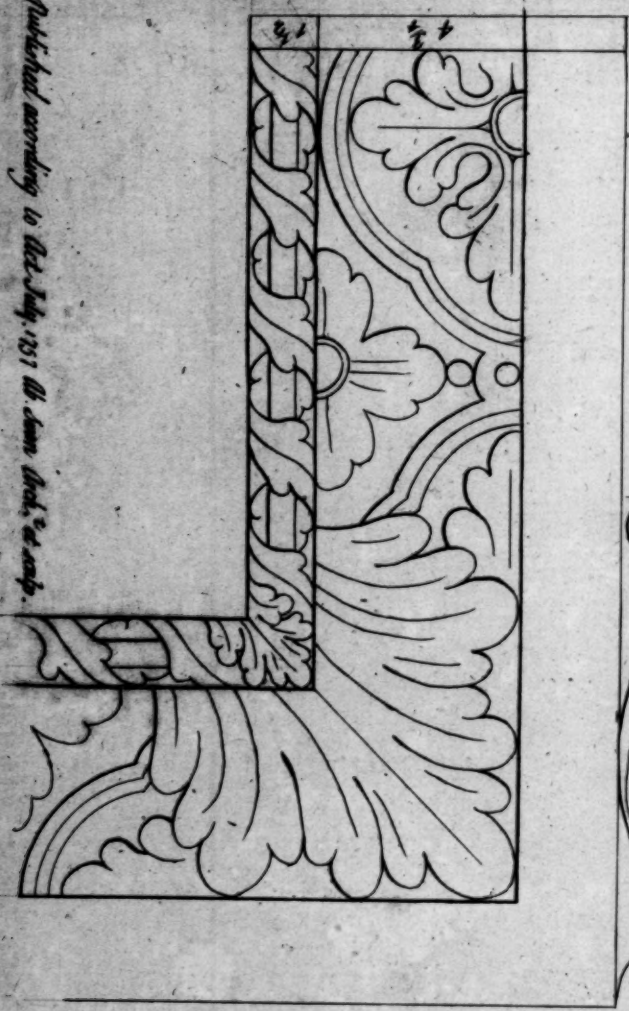
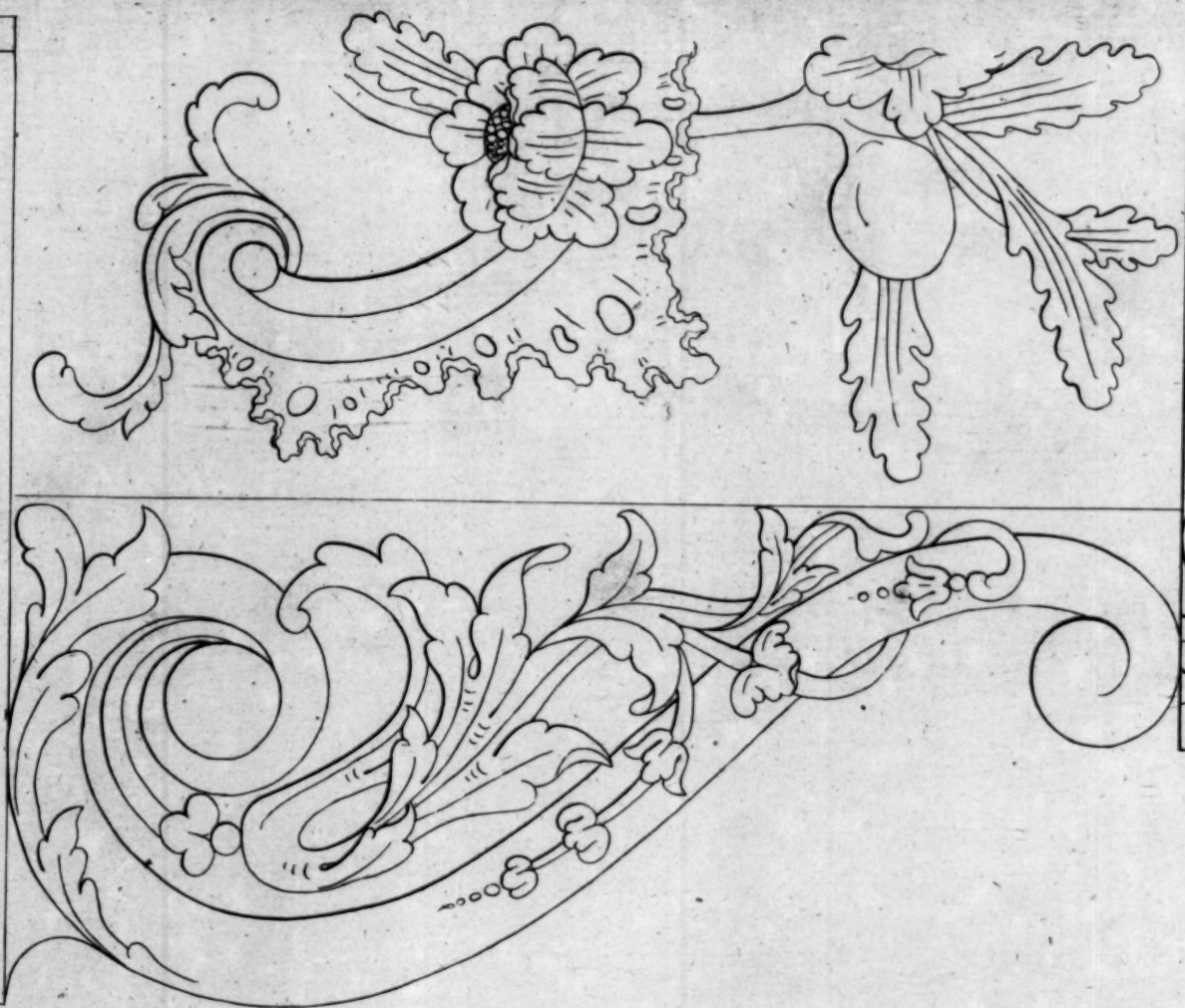






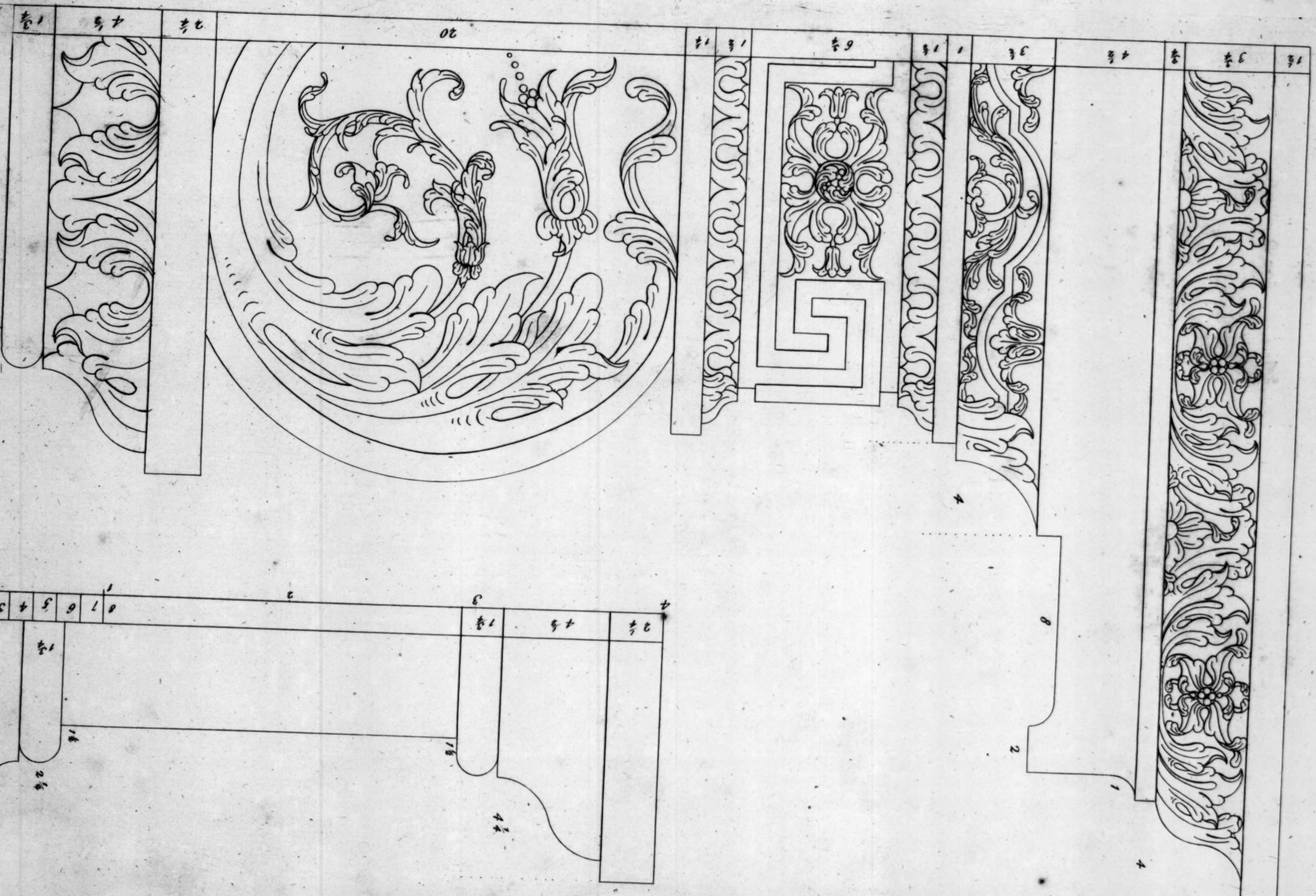
W. down front 5/8 deep. Palladium according to the copy. 1737.





Published according to Act July 1831 W. Lewis, Printer & Co. No. 10.





此圖係根據《欽定四庫全書》所載之圖樣繪製，以供參考。

